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JUNE, 1924

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This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for ning's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high bari-tione, one baritone or bas and two contrallos. The choruses are made up of art students of both sexes. The music is "eatchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange.

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The Fourth Centenury of the Birth of Glovanal Piccludgi dn Pnlestrina will be celebrated during the first six months of 1925 by the Royal Academy of Saint Cecilia of Rome.

The "Unfinihed" Symphony of Sy

Igor Stravinsky is considering a visit to America some time of the next season; so Dame Rumor whispers.

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CONTENTS FOR JUNE, 1924

A Grent Four Manual Organ is to be a feature of the Palace of the Legion of Hoaor presented by Adolph B. Spreekels to San Francisco to the memory of the California soldiers who enlisted in the World War The organ is the gift of John D. Spreekels.

A Los Angeles Opera Company is reported to be in the process of organization. The plan under consideration is to work in collaboration with the organization at Prancisco, the two elites engaging the same roster of artists and arranging their seasons of performances accordingly.

William J. Stanmard, ranking hand leader of the American Army, has been awarded the baton of all the standard and the standard army in the standard army. It is the ambition of the General and his staff to make this one of the finest organizatious of its kind in the world.

Mary Garden, on April eighth, made application in New York for naturalization as an American citizen. The American citizen are a second of the American citizen and the American citizen tutlor that many will read this news with cettle surprise; but she was born in Aberdeen, Scotland, and brought to America when about they years of age.

Richard Strauss has had his contract as conductor of the Vienna Opera renewed for a period of five years.

Henry B. Roney celebrated in April the thirty-seventh year of his netivities in Christy and the seventh of the

Emile S. Enoch has lately passed away in London. Boru in France, he went to Loudon is 1869 and founded the house of Enoch and Sons, which was the first in Great Britan to publish the classic works at popular nrices. It also introduced into England many French compositions, especially those of Chamiltonia and the composition of the com

"Glovanni GnHurese," by Montemezzi;
"Falstaff," by Verdi; "Pelléas et Mélisande," by Debussy: "Jenufa," by Preiss; "Rheimgold" and "Götferdlinmerung," by Wagner; are among the novelties and revivals for next season at the Metropolitan Opera of New York.

Hoston Music Week, May 4-10, was planned with the special objective of celebratic as the "Cradic of Music in American and the Strategic of the most significant events in American as the "Cradic of Music in American and the "Cradic of Music in American" and the most of the most significant events in American as the "Cradic of Music in American" and the most significant events in American and the "Cradic of Music in American" and the most significant events in American in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the most significant events in American and the strategic of the Am

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VOL. XLII, No. 6

Securing Summer Musical Employment

Young musicians write us from all parts of the country, asking how they may get positions to play in the summer. They know that hundreds of summer hotels do have "music with meals" and otherwise; and they do know that countless students expect to piece out their study funds by playing in this manner. Good music played under such conditions is in no sense compromising to the player. Many of the world's finest performers have, in their youth, played in restaurants, hotels and small

We do not, however, have an agency or bureau or list to help these friends! Our only advice to them is to secure a list of resort hotels from a travel bureau or from a metropolitan newspaper and write to the hotels individually. It is perhaps a waste of time to try to get positions in the very big hotels, for the reason that these positions are often supplied by men such as Whiteman, Lopez, Davis and others, who make a specialty of introducing their own orchestras. In many of the smaller hotels the music is obtained by the management. It is needless to tell young women that great care should be taken to ascertain the nature of the hotel to which they apply for employment. Very few hotels are not thoroughly legitimate business enterprises.

Thousands of young musicians add to their incomes during the summer season by securing subscriptions for magazines. Subscription getting, if done with tact and courtesy, is never offensive and can become very profitable. We know of one man who, traveling alone, secured over forty thousand subscriptions to THE ETUDE. Those who play acceptably can often do excecdingly well in selling a musical magazine. The ETUDE never makes any fabulous promises in this direction, as the success of the subscription getter depends entirely upon his ability, his personality, his smartness in finding out the musical folks in a town who ought to have THE ETUDE, and his business ability in general. There is no reason why the summer should not bring you a very nice income in this way if you need the moncy, are really ambitious, become an accredited representative and are not afraid to hustle.

Unaccompanied Song

HERBERT BEDFORD, painter, composer, critic, husband of that remarkably gifted genius, the late Liza Lehmann, has just issued from the Oxford University Press an "Essay upon Unaccompanied Song." He says:

"Let us realize at the outset that modern unaccompanied song is not merely the voice part of any accompanied song, robbed of its natural accompaniment-set to shiver on the concert platform stripped of its accustomed garment. It is, in fact, something musically different; it is composed with the deliberate intention in the mind of the composer of its single vocal line being complete in itself without the harmonic assistance or the commentary of an accompaniment-imagined, indeed, complete in the composer's mind, without one."

Mr. Bedford insists that unaccompanied song has no intimate connection with what we understand as "folk-songs." It is something quite different-an attempt to re-incarnate the monodia of the sixtcenth century, or to transport the unaccompanied song of the Far East to the modern concert stage.

We like to feel that we are invariably in sympathy with beautiful iconoclasms, especially when sponsored by men of reknown and experience. To us, however, after a careful perusal of Mr. Bedford's delightfully written essay, we cannot but feel that unaccompanied song in this day and age is not unlike unaccompanied members of the human body. Why amputate the melody from the accompaniment?

To Jazz or Not to Jazz

EVERY now and then we read of some serious composer who announces that his forthcoming symphonic work will introduce some tricks he has learned from Jazz.

Meanwhile Jazz has flooded over the world like lava from the American volcano of popular music.

The Jazz problem has reached such dimensions that in August we shall let The Etude be a forum for the discussion of the pros and cons of Jazz. Many noted writers on both sides will participate.

In any event, we do know that the Jazz of ten years ago is not to be compared with that of today. Jazz has grown up, gone through high school and is ready for college.

Will it, nevertheless, still conceal under a cloak of culture the iniquity which so many people ascribed to Jazz?

To Jazz or Not to Jazz? Will Jazz injure really good music-the kind of music that THE ETUDE has stood for during its forty years of progress and for which it will continue to

The "Battle of Jazz" in the August ETUDE will be "some fight." Don't miss it.

Music Libraries in Your Community

SOMEONE asked us a short time ago, "Where does the money go which composes the \$2,000,000 a day, reported to be America's bill for music?"

It is not difficult to answer this question if one will note, for only a very little while, the really immense musical activity in all parts of the country.

Two years ago the Department of Interior published a booklet prepared by a Committee of the Music Teachers' National Association, of which Mr. William Benbow, of Buffalo, was the chairman. This committee made a survey of music departments of libraries in various States of the Union. The report is both encouraging and discouraging. It does indicate, however, that we are investing a great deal of moncy in musical books. In some parts of the country the investments have been very large and in others disappointing.

The largest music libraries arc by no means always in the largest cities. In Pittsburgh, for instance, the Carnegie Library has 7,000 books on music, and 1,400 bound volumes of music, 175 orchestral scores, and 400 chamber music scores. According to the report quoted, the Free Library of Philadelphia has less than half this number of works in its collection.

The report given of the Library of Congress is indefinite in totals. It is therefore impossible, from the reports quoted, to give an accurate estimate of the quantity of books and pieces it contains. There were, in 1918, 822,000 volumes, pamphlets and picces. There are probably 10,000 orchestral scores of operas, symphonies and concertos, and 5,000 chamber works. There are 1,000 autograph manuscripts of American composers. Up to the time of the report there had been approximately \$150,000 spent upon the purchase of music and books, although the works acquired through copyright are valued at an equal amount, if indeed, their value is not even greater.

The Musical Library of Congress is a monument to the musical activity of America. Let us hope that it will not become a Mausoleum of Music in the sense that only a very few of the musically interested people may catch more than a glimpse of this noble collection. When you visit Washington, make it a point to spend a little time investigating the resources of your national musical library. The report states that nine attendants give their entire time to the collection.

The worth of a library, like the worth of a watch or of an automobile, depends upon how much it is used. Every teacher, every music lover, ought to possess a good working musical library of the best books and the best music. A safe way to judge the teacher's ability and thoroughness is by the care with which he has selected his books and the size of his collection. This is an infinitely better guide than a fancy show of art furniture, fine stationery and expensive advertising. If the books show signs of use, so much the better.

We once went into a public library where there were kept on file several issues of The ETUDE each month. The copies were literally torn to tatters, through constant use. It was in a neighborhood where many of the residents might have found the cost of even twenty-five cents for a copy of The ETUDE just a little more than they could afford. But those tattered copies indicated that in that district there were doubtless more real active music students than in any other part of

We have known of many libraries where the collections are entombed and guarded with a kind of grim death watch. You enter and are greeted at the door with an expression registering, "Why did you come? Why do you want to disturb us and our books? Why don't you go away and leave us to rest in peace?" We know of one huge stone mausoleum of books, costing hundreds of thousands of dollars, which is visited by only a handful of people a week.

The value of a library depends entirely upon how much it is used. A trunk full of books traveling around among country towns, bringing new life and inspiration to thousands, is worth far more than many collections of fabulous price, buried from civilization almost as securely as the treasures of King Tut.

My Precious Hands

"My precious hands!" exclaimed the excited de Pachmann, refusing to shake hands with a friend between the parts of a piano recital. Yet the writer has seen the seventy-five-year-old virtuoso forget those same precious hands and clasp the hands of a friend with a grip of steel.

How much should the pianist's hands be protected? Surely no one has a finer, cleaner, swifter or more delicate technic than Josef Hofmann. Yct, Hofmann builds automobiles for a pastime. It would seem that the powerful hand of the virtuoso pianist can stand a great deal of strain without any danger of

In the case of the growing pupil there seems to be a really great danger. The boy who uses his hands like sledges or who employs them to receive the anvil-like blows of a flying baseball-the girl who plays hockey until her wrists ache-each has been the bugbear of teachers. The hand in youth will not stand abuse without paying the penalty. In mature years Mr. Hofmann may know how to use his wonderful hands so that they

There is, however, a great deal of poppyeock about possible injury to the hands of students. We have had many young women write us to ask whether washing dishes did not injure the hands for piano playing. A fine juvenile overture for laziness. We have had (actually) three correspondents who have asked us whether milking a cow was bad for one's piano technic.

Reasonable care of the hands always pays. Indeed, that girl who by experience knows that some of the excellent lotions on the market, when combined with a little massage, keep the hands limber and free, often has a decided advantage over her male competitors who foolishly turn up their noses at such

"My precious hands!" De Pachmann may well call them precious when he realizes that they have again brought him a fortune, many years after the time when most men retire,

Self-study, like self-doctoring, may be dangerous unless done rightly. A stimulating article in the July Etude tells some of the right ways.

Wonderful Musical Advance in the Antipodes

EVERY once in a while our vanity is punctured by the news of some of the unusual achievements of Australia and New Zealand in the field of music. With a population only a fraction of that of the United States, they have conducted a musical activity relatively far greater than our own.

Australia is very largely Anglo-Saxon in its origin and still continues as one of the outposts of the Nordic race. The people are a fine, vigorous pioneer branch of our race. Now and then we are honored by a call from some of our valued friends crossing "the States" to England. They tell us almost invariably that Australia and the Australians resemble America and the Americans more than they do England and the English.

Australia supports a large number of most excellently trained teachers of music. It has its own finely printed musical papers, representing serious and enthusiastic interest in the art. In recent years it has greeted famous artists from all over the world; and they come back with glowing accounts of their receptions. Some years ago when John Philip Sousa toured the land with his band, the photographs sent back of the public receptions looked like a king's progress.

The general public knows of the attainments of Melba. of Percy Grainger and of Ernest Hutcheson. There are doubtless many other Australian and New England musicians with equal potentialities who will be revealed to us in the future. All honor to our musical friends, geographically twelve thousand miles away but musically our very fine neighbors.

The Influence of Music in the Home

Some one has started a prize contest somewhere dealing with the subject, "Music in the Home." We know this because many of our friends have asked us to write their essays for them upon the subject or to furnish them with material dealing with it. Where The ETUDE suspects it is being requested to answer examination questions or prepare material which should properly result from the researches of the writer, we draw the line.

The influence of music in the home, however, is so obvious that one hardly knows where to begin to dwell upon it. Starting with the lullaby and ending with "Abide with Me," that wonderful hymn which has ushered so many of our loved ones into another world, music is as needful in the home as bread or

There is no member of the family who is not benefited by some kind of music in the home. Let it be the frivolous dance tunes of the young folks. What could give more cheer to their lives? Let it be the favorite instrument of the student, young or old. What dearer friend than a beloved violin or a splendid piano? Let it be a rousing "around the piano" sing. What is more wholesome?

Music is beauty in the home-living, breathing beauty. There can never be too much of it, whether it is home made or whether it comes to you through the phonograph, the player

Recently we lunched with Anton Lang, the Christus of the Oberammergau Passion Play. His face was a study, a lesson and an inspiration. Through years of idealization of the beauties of the life of Christ, his countenance has taken on a wonderful charm like which one rarely sees in this material world. His thought, his actions, his whole being, his whole existence, have been to personify Christ. The beauty of a Christ life shines in his countenance.

One cannot be surrounded by beautiful things and not be influenced by them. Beauty in the home brings beauty into the soul of everyone in the home.

"The wonderful Russians! They take music as an avocation and produce marvels." In the July Etude there will be some very illuminating and helpful articles which tell how the Russian student has accomplished more as an amateur than many do as professionals. If American creative energy could be turned to music in similar manner the results might be amazing,

Fundamentals That Lead to Musicianly Pianoforte Playing

By WALTER R. SPALDING, A.M.

Professor of Music at Harvard University

So much is being written and spoken nowadays about pianoforte technic, management of the fingers, tone color and kindred themes, that it may be of interest and assistance to consider the pianoforte and pianoforte playing from another point of view-that of the musi-We are told, for example, that the human finger and the arm no longer suffice. A "gripping" tone on the pianoforte must come from the hips and there are even professional purveyors of the so-called "loin tone!" Qui vivra verra. The forearm, however, has not been relegated to the limbo as it is prominent in the "forearm technic"-a kind of scrubbing up and down the keys-which is necessary in playing modern "cluster harmonies." Speaking of cults, it is amusing to know that there is one for associating colors, not only with instruments and vocal sounds, but even with specific vowels. For instance, the vowel "o" should always be associated with red, and the vowel "i" with blue. It is worthy of record that some of the great authorities in color audition disagree radically in this definite assignment of vowel sound and color, disagreement which, as Philip Hale shrewdly remarks, "makes the judicious

By way of general preface we may heartily acknowledge that technic and interpretation in their highest application are identical—two sides of the same shield and it is also true that whatever tool is in consideration, be it jack-knife, a tennis racquet or a pianoforte, this tool should be employed with a realization of its possibilities and limitations and with the highest regard for good workmanship. It makes a difference, however, even with a jack-knife whether the user simply whittles shavings or carves out an interesting human figure.

We certainly today hear many young men and women play the pianoforte who yet do not play in a way which appeals to the mere musician. It is often painfully evident that they are so taken up with the management of their fingers, with carrying out some pianistic method in which they have been coached, that the broader and truly musical features in pianoforte playing go by the board-such as a beautiful singing tone a cantábile legato, tone color, shading and logical punctuation. Is it not time, frankly, to consider what is the real nature of the pianoforte with reference to its limitations and praiseworthy qualities, and what should be the aim in pianoforte playing? Then let us see if by making technic what it really is-a means to an end and not an end in itself-the standard of pianoforte playing cannot be raised. This point is more important than people generally realize, because the pianoforte has become the universal medium for the rendering of music -the chief domestic instrument-and anyone who plays it, be he composer, critic, singer, teacher or even potential virtuoso, should endeavor to play it in a really musi-

Pianists Not Forced to Listen

I should like to make certain suggestions which fall under three headings: First, an inquiry into the nature of the pianoforte; second, a consideration of the frequent confusion of means and ends in pianoforte playing; and, third, the effective relationship between the type of music played or performed in public and the musical equipment of the player. The first point which often strikes the musician is how few people in playing the pianoforte listen to themselves with reference to quality of tone, shading, color or balance of the hands. The reason is obvious-the pianoforte and the organ are the two chief instruments which can be played without listening at all.

With the voice, the violin, the clarinet, the horn, any of the orchestral instru-ments, the player is forced to listen to play in tune and to make any artistic or even acceptable effect whatsoever. But a person playing the pianoforte, if the instrument be a good one and in proper tune, can play away and make a certain amount of effect without really listening; and this is just what happens in many cases. To bring out, in fact, the possibilities of the pianoforte, the player must have ears in the ends of his fingers, not to play the instrument in tune as is the case with the violin, but to secure warm singing tone and to take instinctive advantage of the many shades of color. All young players should strive for such a co-ordination between their brains, emotions and fingers. If they keep this standard clearly before them, a distinct gain will soon be noticed in the appeal which is made to a sensitive listener.

Making the Piano Sing

The pianoforte, furthermore, is not, of itself, a singing instrument. Its legato, in comparison with the cantábile which can be produced by a voice, violin or clarinet, is only approximate. And yet the emotional appeal in any lyric melody depends on a legato style, melody on the pianoforte must be sung so that it sounds as far as possible as it would sound on a violin. It is a well-known fact that some of the greatest pianists, Bauer, for example, have been fine violinists and apparently always play a melody with a violin legato in their minds. The mere term, pianoforte, itself contains wealth of suggestion for those who will consider; for, although it is incapable of the sustained pianissimo of muted strings, the almost ghostly whisper of the clarinet, the fortissimo brilliance of a trumpet, or the overpowering volume of sound of the organ, the pianoforte has great dynamic range, if the relation of forte and piano can be taken into account; and there is no excuse for the dead level of dynamic effect which is so often apparent,

Furthermore, the pianoforte, with its numerous strings and with its large sounding board, is one of the most coloristic of instruments; and, except for very special effects where certain moments of dramatic austerity or intense grimness are desired, these waves of color should always be brought out by an artistic use of both pedals. The pedals, in fact, are not used nearly enough by the average performer; or it might be fairer to say that too much pedal is used, but in the wrong way. The una corda pedal, for example, not only has great coloristic possibilities, but also by its use the tone of the pianoforte is reduced by half; and when the instrument is played dynamically from pianissimo to fortissimo with the una corda pedal held down for long stretches, and then, in contrast, with the same dynamic gradations on all three strings, it is evident that from six to eight tints and demi-tints of color are at the disposal of the

Reethoven's Attitude

As to the confusion between means and ends, let us attempt to answer the question, "What is the real end in playing the pianoforte?" Surely to bring out the meaning and the message of the music which the composer wishes to impress upon the listener. Also, but in a somewhat secondary way, to use the pianoforte as tain his interest; but the poor listener out in the con-

a beautiful tool as effectively as possible, but in no case to be so taken up with technical considerations that higher matters are lost sight of. Let us hear on this matter what Beethoven had to say, one of the greatest pianists, improvisers and composers for the instrument that the world has seen. His best pupil, Ries, records that Beethoven was "comparatively careless as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece, saying that the first might be an accident but that the other showed want of knowledge, or feeling or attention."

Ries also records that Beethoven's playing was not technically perfect, as he let many notes "fall under the table," but without marring the artistic effect of his performance. All who heard Beethoven are in agreement that in the sustained legato style his playing was unsurpassed. We also learn from Ries that Beethoven made liberal use of the pedals, much more frequently than is indicated in his compositions, and that he played the music polyphonically, that is, bringing out the meaning of the different voices. He insisted that the chief point in pianoforte playing was a singing tone; and all scampering over the keys without producing any depth of tone was dubbed "finger dancing" and "throwing the hands in the air." Liszt, also, the great modern virtuoso, is on record as saying that in many ways the pianoforte is a rather unmusical instrument, and if all the hearer gets is the impression of jangling wires, excited rapidity and unrelated noises, the efforts of the player do not amount to much more than keeping himself out of mischief.

Relation of Literature and Music

As to the third point-the relation between the type of literature and the technic and musicianship of the performer-I wish to make a strong plea for all young musicians, until they have a well-grounded technic and real musical insight, to play simple things and to play them well; that is, in a thoroughly musical and artistic fashion. The pianoforte literature of Schubert, Schumann, Mendelssohn, Brahms, Grieg, and even Debussy and Ravel, contains many fairly simple pieces within the reach of everyone. At present too many "musical murders" are committed in public. Let the young pianist play away in private to his heart's content on any literature which appeals to him, but let him not play in public, where others have meekly to listen, works which are far beyond him in musical content and the interpretative power to do them justice.

We must always, furthermore, bear in mind that of the reciprocal factors involved in the communication of music the player is active and the listener passive. The player is naturally having a good time; the music is perfectly clear to him and he is taken up with many considerations of technic, tone, and so on, which sus-

> cert hall, waiving the few cases where he is perfectly familiar with the work being played and so makes up with his own imagination for any deficiencies, gets from the music simply what the player bresents and impresses upon him. As a closing admonition, let it be said that if the player will make the message of the work being performed thoroughly his own, will listen to himself, produce a singing, well-graded and warmly-colored tone, he will always make an eloquent appeal to the expectant listener.

Self-Test Questions on Professor Spalding's

- 1. What instruments can be played without attentive listening?
- 2. Is the piano a "singing instrument"? 3. What is the real end in pianoforte blavina?
- 4. Was Beethoven's playing technically
- 5. How can one make an eloquent appeal in pianoforte playing?



PROFESSOR WALTER R. SPALDING IN HIS STUDY AT HARVARD UNIVERSITY

Misplaced Bars

By Eugene F. Marks

Every student knows, or should know, that in the final phrase of a period or movement, as a general rule, and especially in common time, the last tonic chord of the full cadence falls upon the first or accented beat of the last measure, and the preceding dominant or sub-dominant chord upon the last beat of the previous measure. However, in compound time (not the usual English or American acceptance of this term, which is applied to the triplet or dotted-note rhythm found in 6/8, 9/8 or 12/8 movements, but the German division by which 4/4 time i compound time, as it consists of two measures of 2/4 time thrown into one) we frequently find examples of the final tonic chord appearing upon the third beat of

The numerous instances of allowing the phrase to end upon the third beat in the measure instead of the first, found in the writings of the best composers, are usually due to the fact that the bars are put in the wrong place throughout the entire piece. No doubt this misplacement of bars arises only from inattention on the part of composers, as it makes no difference to the listener, provided the accent is correctly rendered by the performer, whether the cadence ends on the weak or on the strong beat; and the bar-division is only apparent to the eye of the performer.

Another rule (one of the strictest) as regards the interposed 6/4 chord is: When followed by another chord on the same bass note, the 6/4 chord must not be upon a weaker beat than this succeeding chord. In many cases of these misplaced bars we find that the interposed 6/4 chord is placed upon a weaker beat than the chord which follows it.

The polka. Listen how the third beat of the measure predominates over the first. As usually written, the polka is in reality 4/8 time (notwithstanding the 2/4 in the signature) which is compound common time (two measures thrown into one); therefore, the accent on the third beat is correct. This fact of the third beat of the measure in a polka being strongest proved the incentive for this article, through an endeavor to find the wherefore of this irregularity of accent. It is simply an accepted case of misplaced bars, which has been confirmed by the discovery of an old English example of a nolka, which consists of sixteen measures to a period, instead of the usual eight, and which possesses throughout its entirety only two decided quarter beats to the measure instead of the usual four eighth note beats to the measure. The ending was



instead of the usual

Besides the numerous examples of misplaced bars to be found easily by any student in the modern polkaform, a noticeable example may be discovered in Schubert's impromptu, Op. 142, No. 3. In the fifteenth measure, on the third beat occurs the interposed 6/4 chord to the final cadence. According to the invariable rule this chord should have a bar immediately before its appearance. The other cadences throughout the piece also fall on the third beat, instead of the first. If the piece had begun with a half measure the bars would have been placed correctly according to the demands

of the true accentuation. Likewise, in Chopin's Nocturne, Op. 9, No. 2, this defect is repeated. All its cadences end on the third beat instead of the first. This is so persistent that even the very last chord (which in nearly every piece falls upon the first beat, notwithstanding what has gone before) is written upon the third beat. But, what person, listening to the charms of such immortal writers as Schumann, Schubert or Chopin, would raise a raucity concerning misplaced bars? However, it is advisable that students know and appreciate the sound principles underlying the structure of our music.

"We cannot imagine a complete education of man with-

-JOHN PAUL RICHTER,

"NOTHING is too high for the young man of thirty to achieve, if he makes up his mind. The question is, will -LORD LEVERHULME. he pay the price?"

Boston's Musical Past

The first music was printed in America, 1698. The first book of Sacred Music was issued in America,

The first Pipe Organ in New England was erected in King's Chapel, 1714.

The first Singing School in America was held, 1717. The first Music Instruction Book in America was

published, 1721. The first Public Concert advertised in America, 1731. The first Pipe Organ built in New England, 1745-6. The first secular Sheet Music published in America,

The first Spinet built in America, 1769.

The first Singing Contest in America, held in Dorchester, 1790. The first Orchestra in New England The Philharmonic

Society, organized, 1810. The first great Oratorio Society in America, The

Handel and Haydn Society, organized, 1815. The first complete performance in America of Handel's Messiah, 1818.

The first complete performance in America of Haydn's Creation, 1819. The first singing anywhere of My Country 'tis of Thee,

in Park Street Church, July 4, 1832. The first large School of Music in America, The Bos-

ton Academy of Music, founded, 1833. The first study of Music in the Public Schools of America, introduced by Lowell Mason, 1838.

The first performance in America of Mendelssohn's

The first performance in America of Rossini's Stobat Mater. 1843. The first performance in America of Handel's Sam-

The first performance in America of Handel's Judas

Maccabeus, 1847. The first American Chamber Music organization, the

Mendelssohn Quintette Club, 1849. The first performance in America of Beethoven's Over-

ture Leonore, No. 3, 1850. The first performance in America of Mozart's Sym-

phony in G minor, 1850. The first large Music Hall in America, 1852, The first Music Journal of national circulation, founded

by John S. Dwight, 1852 (now discontinued). The first performance in America of Mendelssohn's

Hymn of Praise, 1862. The first great Concert Organ in America, opened in Music Hall, 1863.

The first great five-day Choral Festival in America,

The first great Music Jubilee in America, 1869. The first large Oratorio written in America, John K.

Paine's St. Peter, performed, 1874. The first complete performance in America of Bach's St. Matthew Passion, 1879.

Walking for Teachers and Students

By Arthur G. Watson

AMERICAN teachers and musicians do not seem to place proper importance upon the value of walking as a means of compensating for their long hours of sedentary labor. In Europe walking is taken as a matter of course. While I was studying with a famous European teacher of composition I found that his daily walks were as regular a part of his routine as his meals. He would no more have thought of missing that walk, which lasted not less than two hours, than he would of missing his dinner. As an active young American, accustomed to steady application to "the job," this amused me at the time. I pictured the American business or professional man taking two hours out of his day to wander around country roads. Now, however, when I compare what I have accomplished and what others who benefited by this man's training have accomplished, I realize that he was enabled to do vastly more because he kept his brains and body in better shape by walking. Perhaps we are not so smart as we think with our much-lauded application to business.

Bach, Beethoven, Wagner, the high lights in German music, were all inveterate walkers. During their lives they literally covered thousands of miles, just walking. Do they not present a great lesson to us?

Plan a daily tramp with some of your students, even though it is over hard city streets. The difference in high heels, that thy height may correspond with thy your physical well-being in a year should be remarkable. talent."

The Eisteddfod

By Rhodi Llewellyn

THE Eisteddfod, as an institution of the song-loving Welsh, runs back into storied days purely traditional These contests are known to have been practiced as early as the close of the Fourth Century, when Owain ap Maxen Wledig was elected to the chief sovereignty of the Britains upon the departure of the Romans. Since that time the Eisteddfod has flourished by royal edict and under distinguished patronage almost continuously.

The Eisteddfod is a national bardic congress of Wales, Its purpose is to encourage bardism, music, and the literature of the Welsh; to perpetuate the Welsh language and the customs of the country, and to cultivate a patriotic spirit among the people.

The term "Eisteddfod" itself means "a session" or "sitting," and probably was not applied to a bardic congress before the Twelfth Century. Since 1819 a National Eisteddfod has been held each year in Wales, alternating between the northern and southern parts of the

The first Eisteddfod of which there is a detailed account was held on the banks of the Conway in the Sixth Century. Maelgwn Gwynedd, Prince of North Wales, was the moving spirit of this event. In order to prove the superiority of song over instrumental music, he offered a reward to such bards and minstrels as should swim the Conway preparatory to the competition. On their arrival at the opposite shore the harpists found themselves unable to play because of the injury of their harpstrings by the water, while the bards were in as good tune as ever.

A provincial Eisteddfod usually lasts three or four days. It begins with a Gorsedd meeting opened with the sounding of trumpets and other ceremonies, at which candidates come forward and receive Bardic degrees. At subsequent meetings the president gives his address, bards follow with poetical addresses, and adjudications are made. Prizes and medals are given to the successful competitors for musical, poetical and prose compositions, for the best choral and solo singing, for the best playing on the harp and other stringed instruments, as well as for the best specimens of handicraft and art. The great day of the Eisteddfod is the "chair" day, the climax of which is the crowning or investiture in the "Bardic Chair" of the bard winning first place in the contest.

Through the initiative of our Welsh nationalists, Eisteddfods are now held at several points in America, at which the competitions are open to citizens of any

How Much Do Appearances Count?

By Eleanor D. Crumbie

PROBABLY because it is human to judge by appearances, St. John in the New Testament advises not to "The dress does not make the monk," sings Rabelais; but nevertheless the world will have it that appearances do count. The musician is so dependent upon the public in so many ways that he should see that his visible impress is the very best he can possibly make it. Many musicians, conscious of their lack of physical charm, make no attempt to compensate for i by smartness of attire. They do not seem to realize that many of the most unattractive public figures of the day have deliberately sought a form of dress which makes them distinctive and "smart looking." The writer knows of at least a dozen musicians who present an utterly forlorn appearance, altogether unnecessary. Just a little intelligent tailoring, haberdashering and barbering would literally transform them.

If you feel that nature has not made you an Adonis don't imagine that the absence of physical charms can interfere with your ultimate success if your talents warrant their recognition. Remember the famous case of Joseph Haydn. The Prince Esterhazy was delighted with a symphony that Haydn wrote and forthwith employed him. When Haydn was first brought before the Prince at a court function the Magyar nobleman was shocked at first, and then was seized with a fit of violent laughter, exclaiming to the swarthy little musician:

"Is the music really by this blackamoor. Nevertheless hence you belong to me. But I detest to see thee thus Thy face is pathetic, thy body that of a gnome. In the name of goodness, put on a kapellmeister's costume; get thee new clothes, a new wig, a new red sash and red

What the Great Masters of Music Have Done for Little Folks

Famous Sets of Pieces Which Children Should Have an Opportunity to Learn

number of excellent collections of teaching material coming from the pens of some of the very greatest men in the field of musical art. In fact, the inclination to write attractive pieces of a high type for little folks is in itself a mark of greatness.

Robert Louis Stevenson's "A Child's Garden of Verse" is regarded by many as his supreme achievement. Dickens was never clearer or more forceful than in his "Child's History of England." Charles Lamb's "Tales from Shakespeare" are among his greatest achievements. The greater part of the reputation of Joel Chandler Harris turns around his "Brer' Rabbit."

Not Easy to Write Children's Pieces

That many of the works of the masters focused upon children have been commercial successes is not surprising. The best publishers are eagerly trying to secure new and fresh material for children. The making of such compositions, so that they will be practical and yet not uninspired, is far from easy. We know of one publisher who offered a very substantial fee to a Europaen composer of the highest standing if he would attempt to reproduce in his own idiom the same ideals that Schumann had when he wrote his "Album for the Young." When the pieces arrived they were hopelessly poor. The publisher lived up to his contract and published them. They have never sold enough copies to pay for getting

Kopylow's Little Masterpieces

The Russian composer, Kopylow, has in his "Musical Pictures for Children," Opus 52, come nearer to the Schumann ideal than almost any other composer. This delightful set in some ways surpasses Schumann as real pedagogical material. Gabriel Pierne also produced works of high character and real keyboard simplicity for children in his "Album for My Little Friends." A. Guilmant, the great French organist, wrote pieces for his own children, which have met with wide currency. Some of the most fascinating pieces by a highly skilled musician, E. Poldini, have been widely played. Amongst them is the delightful General Boom-Boom.

Debussy has written for children, as is told in the following article taken from the London Times; but his music is not the kind of melodies we usually associate with the child mind. Nor are they of the grade of difficulty which we associate with the little pink and white fingers of the child pupil. Nevertheless, this article is a most interesting and helpful one for the teacher in search of children's material and we quote it in full:

"Few recent piano compositions, even by professedly popular composers, can have attained the success of Debussy's 'Coin des Enfants' suite. Published only some two years ago, it has been the medium, throughout the whole musical world, of introducing Debussy to persons to whom the name was either altogether unknown or merely represented the unintelligibly vague in modern art. And yet it is highly probable that no hearers of the two finest numbers, La Neige Danse and Le petit Berger (isolated from those with specifically humorous titles), would realize that this exquisitely woven art was categorically intended first and above all for children; they would feel surprised (and, if seriously-minded, annoyed) at the discovery of the title-page, with its dedication to 'ma chère petite Charchou avec les tendres excuses de son père pour ce qui va suivre,' and its fascinating toy elephant of the purest Parisian breed.

"The children's corner in music has indeed been far too much left to the worthy second or third rate type of composer, who can turn out, with never-ceasing industry, work of which the best to be said is that it does not hamper the development of the appreciative faculty. Artistically, such influence is mainly negative, and we are thankful for slender mercies. Only a very few of the composers whose names stand for great achievements in art have consciously set themselves to form youthful ideals; and even they have not always been

Where Mozart and Beethoven Failed

"Bach, Mendelssohn, Schumann, Tschaikowsky, Debussy: we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a trifle or two for the amusement of children of friends; and the dusty corners of musical literature contain a small

pupils; but they never seem to have had children specially in mind-all that they cared about was comparative technical easiness. The five named composers, however, produced, of set purpose, definite children's music; and it is perhaps not uninteresting to examine how they conceived the problem and with what success it was met.

"The 'Clavierbüchlein,' written by Bach for his eldest son Friedemann, contains, among its very numerous short pieces, many that were afterwards incorporated into 'Das wohltemperirte Clavier' and other familiar collections; and probably only a few of their players and hearers know that they were originally written exclusively for the benefit of a boy of nine. There is the Prelude in major-far too often known now merely in bastard shape, all its delicate purity tarnished by the addition of Gounod's vulgar tune. There again is the great songprelude in E flat minor, presumably for the cultivation of Friedemann's cantabile tone, as other preludes from the first book of the 'Forty-eight' (such as those in C minor, D major, or D minor) cultivated neatness of fingerwork. Exactness of part playing, expressiveness in various styles, rhythmical vivacity-all are represented by pieces familiar enough to us now simply as pure artistic inspirations; and yet, when once we are led to reflect on the matter, we can see how unerringly Bach achieved his special object.

"Many of his greatest organ works-the G minor Fantasia, the F major Toccata, and, indeed, most of those we know best-were written earlier, as were some of his most deeply felt cantatas, such as 'Gottes Zeit ist die allerbeste Zeit'; but of all this complexity and searching of soul there is not a trace. He succeeded indeed in doing, and doing perfectly, three very different things at once: the music is masterly in the mere pedagogic aspect, it can fascinate children (as teachers still know well enough) and can be played by them with real understanding, and yet it can still appeal, with no reservation whatever, to the mature brain and heart of the artistic veteran. This little 'Clavierbüchlein' shows, perhaps better than any other of his works, how Bach was able to see his art steadily and see it whole. Technic, emotion, intelligence-all are there; and to him the child is literally the father of the man, not a separate individual to be nourished on musical food that the grown performer will despise.

"Mendelssohn's six 'Kinderstücke' (known in England by the apparently unauthorized title of 'Christmas Pieces') were the last works given by their composer to the world. But with all his experience as a lover of children and as a teacher, he failed to meet the problem as Bach had done. It is plain that he wishes to afford useful practice in particular problems, especially in the staccato touch in which he personally so much excelled; but there is little or nothing that makes any appeal to children now, and to the older of us the pieces, indistinguishable from the inferior specimens of the 'Lieder ohne Worte,' only suggest that Mendelssohn's genius was taking a holiday. We might confidently have hoped for some fine children's fairy or water music from the hand of the composer of the 'Midsummer Night's Dream' and the three great overtures inspired by river and sea. All that we get is, so to speak, stale chocolate.

Schumann, again, failed in a different way. He wrote a large mass of compositions definitely for children's use, almost all with descriptive titles (often, however, conocted after the completion of the music). There are the forty-three pieces in the 'Album für die Jugend,' the thirteen 'Kinderscenen,' three complete sonatas, and several sets of duets of considerable dimensions. No one, as the perennially valuable aphorisms prefixed to the Album show, could have been more anxious about the deeper aspects of musical education; but his lack of experience and adaptability leads to strange results. had an almost ludicrous ignorance of what a child finds technically easy or difficult. Even the section of the album specially marked 'für Kleinere' contains not a few passages that cannot sound approximately right except under the full-sized hands of a player with plenty of command over-all the niccties of quickly varied touch and subtle pcdaling.

"With a few familiar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as handful of similar totally forgetable and forgotten by- well as often when it is not). When it is in any degree L. Spaulding, were by no means "great" composers;

That the great masters realized the importance of products from other august pens. Mozart and others of characteristic of his genius, it is meant (whatever the writing good educational material is manifested in the the older classics no doubt wrote a good deal merely for title-page may say) exclusively for grown-up men and pathy, but possess adult fingers and brains and hearts. What child has ever lived who could make anything but an emotional caricature of the 'Abendlied?' We all acknowledge that the 'Kinderscenen' are among the most fascinating short piano pieces in existence, but in every way they insistently demand grown-up performance, and even Am Springbrunnen, where there are no difficulties of psychological expression, demands, from both fingers and feet, a skill far beyond that of any but the most exceptional children.

"The twenty-four pieces of Tschaikowsky's 'Jugendalbum' also have descriptive titles; but he again approached the problem differently. He never writes over the heads of children, either technically or emotionally; and some of the little pieces, such as Pferdehen Spielen, Die Kranke Puppe, Wintermorgen, are at one and the same time excellent practice and (so far as they go) daintily attractive music. But they certainly do not go very far, and no grown artist would deem them worthy of a second look. At their worst, they are feebly sentimental and useless from any point of view; at their best, they are written plainly with their composer's left hand. As with so many of his works on smaller canvas, his heart was not in his task.

Debussy's Technically too Difficult for Most Children

"Debussy, on the other hand, while writing only for technically advanced children, takes practically the same attitude as Bach, showing thus once again his distinct kinship with a far-off ancestry. The 'Coin des Enfants' suite no doubt requires adult performance to secure complete effect; but it can be played by children and still sound perfectly natural and right. There is nothing emotionally out of a child's range; the pages are full of childlike naive humor, childlike wistful imagination. And the six pieces, one and all, still appeal in fullest measure to older folks. The delicate parody of Clementi in 'Doctor Gradus ad Pornassum,' the quaint slumberous noises of the Berceuse des éléphants, the gay irrelevance of the Sérénade à la poupée the 'grande émotion' and dainty burlesques of the Golliwoggs' Cake Walk (a title apparently untranslatable into French), all these are true children's music, but at the same time full to the brim with subtle details that afford perpetual delight to others. Le Petit Berger and La Neige Danse are indeed, for picturesque polished charm, unsurpassed in all modern pianoforte music; the latter, as a mere tone-picture (quite apart from its haunting melody), is an amazing tour de force. Except that there is no clear insistence on technical considerations, Debussy, alone of all later composers, is here a follower of Bach; he writes his music so that children can understand and interpret, but, unless we consent to be ossified by age, we need never outgrow it.

"Why should he be the only follower among the great instrumental composers? We can perhaps hardly expect that any one with all the elaborate technic of twentieth century composition at his call should be able to divert his ideas into channels of the extreme technical simplicity possible two hundred years ago; for our very easiest fine child-music we may have to keep to Bach alone. The 'great morning of the world' is gone; our ideas seem bare and thin when reduced to the naked minimum that amply sufficed for Bach. But still, even in these latter days, Debussy has shown that it is possible to write music far easier technically than his normal products, and intellectually and emotionally quite interpretable by children, without losing the least essential quality of style. What would the literature of childart not have been, had all great composers been similarly gifted? There is no department of music that more earnestly, and now more than ever, demands enlargement.

The ability to write fascinating pieces for children which at the same time have some educational value seems to be a gift. Because a man can write a great symphony is no reason that he should be expected to write a fine "piecelet" for some eager little kiddie just testing his musical wings. On the other hand, it is also true that because the composer has not the writing technic to compose pieces in large form is no reason for assuming that he can not write delightful pieces for children.

The late Hans Englemann, as well as the late George

THE ETUDE

Her Credentials

but they did write exceedingly fascinating and well turned pieces for children which have had immense sales. Practical teachers who have to do with the very practical problem of making a living from music by seeing their pupils progress and keeping them interested will probably go on indefinitely using the material from which they can get real results. For such a teacher a list like the following is invaluable.

C. Bolch, "12 Tone Pieces, Op. 58."

L. A. Bugbee, "Merry Rhymes for Childhood Times," with words; "Musical Thoughts for Little Tots," with

Mary Gail Clark, "On the Street." H. L. Cramm, "New Rhymes and Tunes for Little

Pianists, Op. 20," with words. "Pleasant Pastimes for young Players, Op. 22," with

Easy Engelmann Album.
C. Gurlitt, Op. 101, "Album Leaves for the Young;"
Album of selected Compositions (Mathews). Geo, E. Hamer, "Juvenile Tone Stories," 6 Character-

istic pieces "Old Rhymes with New Tunes." F. F. Harker, "6 Forest Sketches, Op. 21," Easy. C. W. Krogmann, "10 Five Note Recreations Op. 110." Carl Reinecke, "Juvenile Album." H. Reinhold, "24 Minatures, Op. 39."

Jas. H. Rogers, "Four Favorites after Mother Goose Miniatures," short pieces in ctude form. "Toy Shop

Retches."
Geo. I. Spaulding, "Tunes and Rhymes," with words.
Newton Swift, "Story Time and Play Time."
Frances Terry, "The Little Artist."

P. Tschaikowsky, "Album for the young, Op. 39," "Album of Compositions." Bach, "Little Fugues," "Little Preludes," "Little Pre-

Judes and Fugues. Beethoven, "Easier Pianoforte Compositions," "Selec-

tions from Piano Works." Handel. "12 Easy Pieces."

Mrs. Crosby Adams, "Tone Sketches." Jessie L. Gaynor, "Miniature Melodies." L. E. Orth, "Easy Pieces in Easy Keys." Diller and Quayle, "Solo Books." C. W. Krogmann, "Zephyrs from Melody Land." Bilbro, "Happy Half Hours." Frank Lynnes, "A Pleasant Beginning."

Starvation Methods for Students

By L. D. Whitney

Not so very long ago it seemed to be generally accepted that success in any branch of art was necessarily founded on a youth of tribulation and starvation. Unless the student had to fight privation in various forms he could hardly hope for ultimate success. It is true that deprivation and even starvation may prove a whip to indolent talents; but they are by no means essential

Mr. Henry T. Finck quotes a letter from Edward Macdowell in Paris, who wrote of the students: "Most of them looked as though they had been up ever since they were born. They seem to live on cigarettes, odd carafons of wine and an occasional shave." It might be well to inquire how this deprivation resulted. Did it invariably produce Monets, Rodins, Debussys or Flauberts? If starvation produced genius in Paris, the world would have been flooded with it. The writer remembers his visits to the garret ateliers of many artists and musicians twenty or more years ago. Cheese, claret, bread and a trifle of meat were their regular diet; but in some mysterious manner none of these viands, although taken homocopathic doses, have turned them into worldrenowned artists.

In the work-a-day world of America students are properly seeking first of all the food and surroundings which lead to strong, vigorous, wholesome, good health. Richard Strauss has never known a day of privation or hunger, yet no one would dispute either his technic, his industry or his genius. Mendelssohn lived frugally amid plenty and produced enormously.

"MAKE pauses for breathing. What you cannot speak in one breath, you cannot play in one breath." -Hans von Bülow.

"To my mind national music implies but imitation. A composer in one country writes a big musical hit. Straightway his form, and even his material, is copied, and hence arises the idea that the particular style is native to a certain country. The so-called Irish songs are little more than a parody of a very limited few hars of Trish imgle.'

-IOHN PHULP SOUSA.

Counterfeits in Musical History

THERE is an atmosphere of Romance in musical history that seems to breed spurious tales. Starting with St. Cecilia around whom many legends of questionable truth have arisen, there has been a tendency to create fables or fanciful stories about most of the great composers. In the present day the modern press agent has been responsible for most of these. Once started a false statement is repeated so often that it sometimes becomes almost impossible to destroy. Lt. Comm. John Philip Sousa for years has been trying to contradict the fiction that his name is really that of an Italian musician who joined a Marine Band under the name of John Philipso, adding the initials U. S. A. and later uniting them under the title of So. U. S. A. Nothing he can do seems to be able to convince some of the skeptical that his old family name of Sousa (sometimes spelled Souza) is one of the most distinguished in the land of his father, Portugal, or that he was born in Washington of a Bavarian mother.

A writer in the Chicago Record-Herald endeavored some time ago to destroy some of the musical myths which, alas, are very dear to many romantic musichungry souls.

The main element that breeds false musical history is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semi-musical auditors to crave a story with almost every musical composition. The foundation of many false tales is the descriptive names, not intended by the composer, which are attached to many important musical works. The "Moonlight Sonata," the "Sonata Apassionata," the "Emperor Concerto," the "Jupiter Symphony," and so forth, do not come from Beethoven or Mozart, however well they fit the compositions to which they are applied.

'The spurious story in regard to Beethoven's Sonata, Op. 27, No. 2, is something that should grieve every thinking musician. That the great composer found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata is such a farrago of nonsense that it cannot be too emphatically contradicted. This particular musical work has its interesting story, but it is quite different from the silly romance above indicated. It may have been a musical love letter to the Countess Giulia Guicciardi, possibly even a farewell to her. Her name appears on the first edition, and it is dedicated to The mysterious and oftentimes intense love letters of Beethoven, which were found in his desk after his death, probably have reference to his passion in this regard. It is supposed that the first movement represents his yearning and the finale his passion for the beautiful Giulia. It is entirely probable that Beethoven crystallized his somewhat wandering affections into music, and in the case of Countess Guicciardi his devotion was deep

Beethoven's Last

"Beethoven has suffered also from wrongfully ascribed compositions. The beautiful and tender little waltz called 'Sensuchtwalzer' was not written by Beethoven, but by Schubert. The little album leaf which has been called 'Beethoven's Farcwell to the Pianoforte' is his own, but was by no neans his farewell to the instrument which he has glorified. In some editions this work is labeled 'Beethoven's Last Composition.' This is untrue, for his last (incomplete musical thought was part of a string quintet, which he hoped to finish, although very ill.

"This beautiful and expressive 'Pieta Signore' (Stradella's Prayer) is said to have saved the life of its composcr. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The highborn brother, fearing the disgrace of his family, hired bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own compositions. They intended to slay him as he Smoothness in arpeggios is the result of careful prepleft the church; but they were so moved by the tenderness aration of the thumb in passing over and under. of the song that when he appeared on the street they not can think how to do it in the right way, but all the only warned him of the plot, but gave him money to escape to Rome.

"In the first place the incident never occurred; and, secondly, 'Pieta Signore' is not one of Stradella's compositions. It is supposed to have been written by Gluck. but although it bears some evidence of the characteristics with their bare hands and pumice and water. Finally of this composer, the certainty of its origin is doubtful, it looks like glass. If it had been left with the first coat and 'Stradella's Prayer' will probably always remain an anonymous work.

There is another story of a famous musical work which will serve to show how easily false history can be made when desired, Hector Berlioz, the great founder of program music, was cordially disliked by many of the motives in the dark ages. The grind of practice is often musical critics in Paris. His scathing sarcasm, his bold-torture, but out of that torture marvelous beauty may ness, and his extreme demands in orchestral matters, come

made him many enemics who attacked his music, root and branch.

"About this time Berlioz discovered an old musical score by an unknown composer. Berlioz transcribed it and wrote it in modern form. He announced this to all When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers; they discovered medieval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a composer.

"Then came the sweet revenge. He explained that there was no medieval manuscript; there was no 'musical discovery; he had written every note himself, and he was greatly obliged to the critics who had at last given him hearty praise.

"Many a musician has gone into cestasies over Mozart' Twelfth Mass and the Gloria in this has been spoken of as an excellent example of Mozart's power. But it i highly probable according to some critics that Mozart never wrote a note of it. It is one of the most doubtful works in the music catalog, and was perhaps made up of various excerpts from unknown sources.

Schumann's "Warum"

"Perhaps the most far-fetched story that has been given to a musical composition is the one which is too frequently narrated in regard to Schumann's Warum Why). Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage while Clara herself devotedly returned Schumann's affections.

"Starting with this, the story-teller states that after long separation the young lover wrote this tender question on a sheet of music paper and sent it to his Clara. She read it over and knew at once its purpose. 'Why must we suffer?' 'Why must we be apart?' She wept over the manuscript and then took it to her stern parent who was also melted to tears and sent at once for Schumann and said, 'Bless you my children!'-and they lived happily ever afterward.

"This is all very pretty, but as a matter of fact it is all false. In 1837 Schumann was much attracted by a young Scottish pianist, Robena Anna Laidlaw. They became close friends and exchanged much mutual sympathy It is said that he suggested that 'Anna Robena,' would sound better than 'Robena Anna,' and further suggested changing the order of her name, which she did.

"There was high respect on the one side and admiratio on the other in this friendship. The lady afterward married, and it was to her that the set of 'Piano Pieces of which 'Warum' in No. 3, was dedicated. Schumann won his Clara in 1840. He won her by a lawsuit in which he proved that he was of good reputation, had a reason able income, that both the lovers were of legal age, and that there was no valid ground for her father to oppose the marriage.

"The beautiful story of the deep devotion of this famous pair needs no bolstering by a fictitious and tearstained Warum."

The Easiest Way

By Harlan W. Powers

Self-Help students are often deceived by proverhs that have no basis in fact. In my teaching I have often met young men who have struggled along without a teacher who have listened to the dictum.

"The easiest way is the best way." This should be corrected into, "The way that appears the easiest is the best way." The trouble with many a self-help student is that he permits his initiative to run away with his powers of controlling and concentrating his mind upon real hard work. In piano playing there are certain things that come only from keyboard work thinking in the world will not take the place of the gruelling practice necessary. Polish comes through polishing. The polish on your piano did not come from the first coat of varnish. Piano finishers gave it many coats, and between each coat they "rubbed" it down of varnish it would have lost its lustre in a few months

A certain amount of practice has to be accepted. It like the torture of the olden days. The reason that torture was instituted was the mistaken idea that one's sins would be removed by it. It was done with exalted

Episodes in the Life of a Famous Conductor

Pen Pictures from the Autobiography of Walter Damrosch, Conductor of the New York Symphony Orchestra

in the past few years, that of Walter Damrosch is one of the most fascinating and valuable from the standpoint of contemporary musical history. Doctor Damrosch has been so actively with us for the last half century that we have not, perhaps, realized the enormous undertakings n which he has been interested and the great wor' he has been able to achieve. His "My Musical Life," a handsome, illustrated volume of some 370 pages, is alive from cover to cover with pictures of things musical, as he has seen them, and who has had a better opportunity tere and abroad to view the procession of musical events than this conductor-born in the very arms of music and intensely engaged with the art, literally every day of his life. We are indebted to Charles Scribner's Sons, Publishers, for permission to reprint the folloing extracts from his work, which many ETUDE readers will surely enjoy in its entirety. Some 200 references are made to great men and women Mr. Damrosch has known in his

Liszt's Crowd of Sycophants

I attended the audition in Liszt's rooms that afternoon and found that there was indeed a pitiful crowd of sycophants and incompetents assembled, but there were a few exceptions, notably young Eugene d'Albert who was then perhaps fifteen or sixteen years of age and who played wonderfully and to Liszt's great satisfaction. There were a few others who, however, did not play on that afternoon. But another one, who shall be nameless, sat down to play the Beethoven sonata in E flat and botched the introduction so horribly that Liszt gently pushed her off the chair and sat down himself saying, "This is the way it should be played," and then the music seemed to just drop from his fingers onto the piano keys, and such a heavenly succession of sounds ravished my ear that I did not think it possible human hands could evoke it. He then said to her: "Now, try it again." And she did, and, if anything, played even worse than before. Again Liszt played the opening phrases, and then, somewhat irritated, he said:

"So, blamieren Sie sich noch einmal." (Now, make a fool of yourself again.) By that time to our relief she felt that both she and we had had enough.

After this I met Liszt several times and he always treated me with uniform cordiality, but every once in a while the memory of our first meeting would come to him and he would make some gently malicious remark, such as "Oh, here comes our young American; like lightning he flashes through the world!"

A Wagnerian Tragedy

A tragic but rather amusing occurrence in Pittsburgh should here be recorded. The Damrosch Opera Company

was playing a week there at the Alvin Theater. On the night in question we were to give "Götterdammerung" with Lilli Lehmaun as Brunhilde. All was well. No singers had sent ominous messages of illness during the day, and I had just sat down to a quiet dinner at the Duquesne Club, previous to the performance, when a telephone summoned me. It was my wardrobe mistress, Frau Engelhardt, an excellent woman, devoted to her work, who had been at the Metropolitan in the old German Opera days and who had been with me ever since the founding of the Damrosch Opera Company,

Frau Engelhardt in greatest agitation begged me to come immediately to Madame Lehmann's dressing-room, where the "something dreadful had happened."

I knocked at her door and heard a tragic and hollow voice call "come in," and as I opened the door a sight indeed terrible met my astonished gaze. There stood Lilli Lehmann, already apparelled in her white Brunhilde garb, but covered from head to foot with soot, so black that she seemed more fit for a minstrel show than a Wagner music-drama. Her face was covered with black streaks, especially where her tears had

Of the somewhat unusual number of interesting auto- made long and terrible furrows down her cheeks. I could biographies of famous musicians that have appeared durbetween hysterical bursts of tears, I learned that Lilli, according to her custom, had gone to the theater hours before the performance and had proceeded to dress herself, only looking into the glass at the last moment to prepare her make-up. She had then discovered the terrible condition of her face and costume. It seemed that the janitor had given the heater in the cellar a special raking which had sent tons of this dreadful Pittsburgh soft-coal soot flying through the registers and into the dressing-rooms where it settled like a pall on everything within reach.

Outside the dressing-room I found my faithful Hans, son of my prompter, Goettich. I gave him some money and told him to run to a florist and buy a bunch of the whitest flowers that he could find and to bring them to Madame Lehmann with my compliments.

When I got back to the theater just before the performance, I found Lilli already on the stage, newly attired in clean white robes, but as she turned toward me I could still discern darkish streaks beneath the make-up of her cheeks, and in her sombre, dramatic voice she said: "Walter, I thank you for the lovely white flowers, but they will never, never wash me clean again." Her singing that night seemed to me more glorious than ever.

A Growsome Tea-Party

One morning Bülow announced to me that he was going to cross the river in the afternoon to visit the widow an old friend of his, Madame B-, who lived in a villa in Deutz. He asked me to accompany him, and we accordingly called on a rather attractive young widow, attired in the deepest mourning, who welcomed us very graciously. Her husband, a Belgian pianist of distinction, had been professor of piano at the Imperial Conservatory in St. Petersburg and had there married a young Russian pupil of his.

After chatting awhile, she proposed that we go into the garden for a cup of tea, and we followed her, accordingly, to a small stone building in the middle of the garden that looked like a chapel, but which, to my horror, I discovered, as we entered, to be a mausoleum. In the center stood a sarcophagus on the top of which reposed a coffin, with a glass top, in which lay the body of B---! A footman in livery followed us with a samovar and the teacups.

It seems that the lady had thus endeavored to demonstrate her love for her departed husband. I confess that I became almost ill and hurriedly left the maucoleum to smell the roses in the garden, but Bülow punctiliously and courageously stuck it out and had his cup of tea under these unique conditions.

Marianne Brandt had a delightful sense of humor, but also a very quick temper, and I remember her telling me one day that she had received a notice from the New York Post-Office Department that a registered letter was awaiting her down in the General Post-Office at City Hall. She went there and inquired at the proper window for her letter "Yes," said the official, "we have it here. Have you got some document to prove that you are Marianne Brandt?—a letter, a bank-book, or a passport?"

"I have none of these things, but I am Marianne Brandt and I want that letter." "I am sorry, madame, but the rules are strict, and you will have to bring some one to identify you."

By this time Brandt was in a state of high indignation. "You will not give me the letter? I will prove to you that I am Marianne Brandt!" And then she proceeded with full voice to sing the great cadenza from her principal aria in "Le Prophète." Her glorious voice echoed and re-echoed through the vaulted corridors of the postoffice. Men came running from all sides to find out what had happened and finally the agitated official handed her the letter, saying: "Here is your letter, but for God's sake be quiet !

Poland's Debt to Paderewski

Poland's Debt to Paderewski

Polarewski Mad always dreamed of a united and independent Poland. He knew the history of his people, their polarity of the polarity of the property of the property of the property of the polarity of the polari

Widor and Big Bertha

When I first called on Charles Marie Widor, the famous old organist of Saint Sulpice, I found him installed, by virtue of his office as Secrétaire Perpétuel of the Institut de France, in a charming Louis XVI suite of rooms in that building. He showed me a hole in the window of his workroom and told me that a few days before he had just stooped down to pick up a musical score from the floor when a shell from the Big Bertha burst in front of his apartment and a piece of it hurtled through his window, missing him only because

he was in a stooping position. His Gallic wit and versatility make him a delightful companion, and I am grateful for the opportunity the war gave me for more intimate acquaintance and friendship with him.

Rubinstein's Champagne Supper

Rubinstein at the last rehearsal of one of his operas was so well pleased with the work of the orchestra that he turned to them and said: "Gentlemen, if my opera is a success you must all come to my hotel after the performance for a champagne supper." Unfortunately, the opera was a decided frost and the audience so undemonstrative that Rubinstein, in absolute disgust, laid down the stick after the second act, and, bidding the local conductor finish the opera, returned dejectedly to his hotel and went to bed. At eleven o'clock there was a knock at his door. "Who is it?" he shouted in great irritation. "It is I Herr Rubinstein, the doublebass player from the opera orches-"What do you want?" "I have come for the champagne supper.' "What nonsense!" raged Rubinstein. The opera was a ghastly failure. "Well, Herr Rubinstein," answered the thirsty and undaunted double-bass



WALTER DAMROSCH AT THE KEYBOARD

struct, which appealed even to the unumideal, but today
a bindired posentine of this popularity is upon the contraction of th

The Tremolo

By S. M. C.

THE tremolo as applied to piano playing is a rapid This should be played: repetition of a tone or a chord, often intended to produce the effect of the roll of drums, especially when occurring in the lower octaves of the piano. Since the notation of the tremolo is usually given in abhreviated form, pupils are often at a loss as to what to do, simply playing the note or chord once and letting it go at that. This is, however, not at all what the composer intended. An abhreviation such as,



means that the performer should alternately play the low and high D for the value of a dotted half-note, at the rate of four sixteenths to one beat like this:



Skilled performers might make thirty-seconds of them,

thus doubling the number of tones.

A tremolo on a chord is played by dividing the chord into two parts. This is sometimes indicated by the composer, as in the following example taken from the Swan Song from "Lohengrin," arranged by D. Krug,



Here the player alternates between C#-E and A for four beats, at the rate of eight thirty-seconds to one beat. Sometimes a chord notated like the following occurs:





The abbreviation trem, placed over the notes indicates a tremolo to be played as fast as possible, without regard to the number of notes played. The most ordinary to the number of notes played. The most ordinary way of indicating the tremolo is by two or three cross-strokes through the stem. A half note with one line through the stem would indicate that four eighth notes are to be played.

A note marked thus for stringed instruments

would indicate the note A repeated as rapidly as possible, alternating between up and down how, for the time of one-half note. Such passages of ten occur in violin music, and are very effective when not overdone. This tremolo should not, however, be mistaken for the vihrato, which is produced in an entirely different manner.

The tremolo on the organ is produced by a special mechanical contrivance which causes the air before reaching the pipes to be admitted into a box containing a pallet to the end of which a thin arm of metal with a weight is attached. When the air is admitted it raises the pallet and causes the metal arm to swing up and down, thus producing the tremolo by reason of alternately increased and diminished air-pressure. The tremolo stop is frequently overworked by injudicious organists, and it then hecomes a nuisance as reprehensible as the vocalist's tremolo, when badly executed.

In vocal music the term tremolo is applied to a muchahused means of striving after emotional effect by a slight departure from true intonation, which produces an undulation or waving of tones. The tremolo is supposed to have originated with the great tenor Rubini in the first half of the nineteenth century. When used at the right time and in the right way it is very effective, but when overdone it hecomes positively ludicrous. Since the tremolo is frequently the result of forcing the voice, it constitutes one of the worst vocal vices.

Prepare Your Lessons, Teachers!

By Mae-Aileen Erb

No matter how wide a teacher's experience has been, it is, nevertheless, a wise plan to study constantly each individual pupil, and to spend much thought in the matter of his lesson assignments. Each child is unique and without counterpart. In the order of procedure and the amount of time consumed in the mastery of the various points of technic, there is a variation of surprising magnitude.

At the beginning of every season, the teacher should outline in a loose-leaf note book, several pages of which are devoted to each pupil, the amount of ground she wishes to cover during the year. Every few weeks notes should be added as to the actual progress made. Very often at a pupil's lesson, flashes of inspiration will pass through a teacher's mind as to certain studies and child-or as to new methods of treatment for old sub- ever could be.

jects. Jot it down in that pupil's portion of your note

A teacher ean always tell if a pupil's lesson is thoroughly prepared; and likewise the pupil can feel if the teacher has the situation well in hand. Therefore, the time devoted to planning the presentation of the different lessons in a manner conducive to holding the interest and arousing the enthusiasm of the student is well spent

Every composition given to a pupil should first be thoroughly studied by the teacher, so that illustrations may be made at the keyboard. The serious teacher will also edit the work, revising the fingering to accommodate the size of the hand, interpolating dynamic signs which will beautify the piece, and appending brief notes as to the composer, the form, title or meaning of the composition. Do not be afraid of marring the pages; music thus marked is of far more lasting value to the pass through a control of benefit to that particular pupil than the same pages, devoid of a single connotation.

A NEW SERIES BY MARK HAMBOURG

"The Etude" is pleased to announce that it will present during the coming months a new series of articles upon piano playing of equal value to the self help student and to the student studying with a master, by the distinguished planist Mark Hambourg. Mr. Hambourg has resided in England during the better part of his artistic life, except when upon his world tours. He has a remarkable gift of making pianistic problems exceptionally clear.

By Myra B. Dunean

Pupils with small hands, who find it difficult to reach octaves, will find the following finger-stretching exercises

Place your thumb and first finger on the arm of your chair and see how much space you can make them cover. Continue with the thumb and each of the other fingers Do the same with the other hand. Try this also on the side of a table or stand near which you may be sitting.

At the piano or organ, press down two easily reached keys with first finger and thumb. Stretch the hand around the ends of the keys, pressing close against the keys for a second or two; then try to include another key in the reach, and continue until the limit of reach is found. Do the same with other fingers and the other

With the fingers of the right hand bunched together press down between the first and second fingers of the left hand, pushing them as far apart as possible. Do the same between the second and third fingers; then between the third and fourth. Stretch the right hand in the same

These exercises should not be continued long enough at one time to tire the fingers much; but, if persisted in for a few minutes each day, they soon will produce a marked improvement in the reach of the fingers and will also help to make the fingers more independent in action. The first part of the last exercisc is especially recommended for violin students also.

Pointers for the Beginning Teacher of Music

By W. L. Clark

1. Give definite assignments of practice material These assignments may be written in a pupil's note book or indicated on the music itself.

2. Be sympathetic. You will accomplish much by a sympathetic attitude toward the pupil. The timid pupil, in particular, will be encouraged to ask questions about rtions of the work that present difficulty.

3. Be dependable. If you agree to give a lesson at certain time make it a point to be ready at that minute. 4. Accept criticism with a smile. Some criticism urges us to do better work.

5. Be amiable toward the parents of your pupils. parent who is pleased with your attitude as a teache

will gain more pupils for you.

6. Study the history and literature relating to music to such an extent that you will have interesting materia to present to the musical gatherings and clubs to which

you may be invited, 7. Do not despair because of the pupil who learns slowly. It is often the slow learning pupil who gives the most effort to a lesson.

Make a study of each pupil,

Strive for definite results. 10. Do not take too seriously every mistake that a pupil makes. It takes time and effort to make an accurate player. Stress the pupil's good characteristics.

Away from the Half-Hour Lesson

By Ruth L. F. Barnett

THE half-hour lesson once a week for beginners has always been a problem. It is usually not sufficient: and yet there are few parents who are both able and willing pay for a full hour of an experienced teacher's time

Here is a solution that is passed along gladly. Once a week my beginners come for a full hour of unprepared class work, and in that time we get over a good deal of theory, a keyboard drill, and some very necessary ear training. Then sometimes during the week each pupil has a half-hour private lesson at the piano. This is enough for hand-training and for the little pieces and studies prepared during the week,

The plan is good for several reasons:-

(1) The theoretical work, which is rather dull for one pupil working alone, goes much better in class, on account of the pleasant rivalry among the little folks.

(2) Each pupil feels more responsibility in the presence of others and this relieves the teacher of a part of the burden. It saves nerves.

(3) The teacher can give almost twice as many les sons in the same time it would take to give a full hour, and yet each pupil has an hour and a half with the teacher it ever be found?

The Pianist's Sixth Sense

(The Sense of the Keyboard)

By CAMIL VAN HULSE

To obtain greater variety in the course of the exer-

Another combination consists in changing the starting

By and by you will get used to playing all the chords

. When you have reached this stage you should be

ready to play all your exercises with closed eyes. If

you feel it necessary to play them a little slower than

exercise is to be practiced that way; none is to be

omitted-five-finger exercises, scales, broken chords, ar-

peggios, octaves, double-notes, broken octaves, and so

forth. A special mention is to be made of arpeggios in

broken octaves. This is certainly one of the most diffi-

cult exercises to be practiced with closed eyes. Only

Most Difficult of All Are These

There is another invaluable advantage in playing with

closed eyes; the student learns to listen to his own play-

ing, and he learns gradually to make a more beautiful

5. Look intently at the middle G of the keyboard.

While doing so, determine in your mind a Key at a dis-

tance of more than an octave, and, without looking at it

or preparing it, strike. If you have worked through the

long and patient work will master them.

every key before you strike it, so that your fingers obey GIVING a correct definition of an abstract function or to your brain. In this and all the following exercises it is impossible to "prepare" the notes; preparing is only a mental capacity is a matter of tremendous difficulty, not to say impossible. Definitions always seem to be possible when you look at the keyboard. incomplete or altogether wrong. Some, consisting of 2. Do the same exercise, but lift the hand a few only a few words, have taken the foremost philosophers inches above the keyboard between each two notes. For a lifetime of thought and mental speculation before they instance: Strike E, close the eyes, determine mentally the were written down. Any real musician has been trying key to strike: G, lift the hand, strike G, determine an-

to find his own definition of "music," and to find out the other key, Ab; lift the hand, strike Ab, and so forth. origin of the spell it casts upon the human heart and intellect; several famous metaphysicians have written whole volumes about it (everybody should know Com-6 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 barieu's book); yet where is the correct solution? Will 3. Departing from a given note, close the eyes and determine mentally chords consisting of 2 or 3 notes,

So we shall not try to give a definition of the subject of this article. It is a real "sense," which we may call the sense of the keyboard, or the instinct of distances and strike those. between keys. It is of capital importance to all pianists, especially to public performers. It is this sense of security of self-reliance, that "makes one feel at home" when at the piano; without it, there is not the slightest possibility of ever attaining more than average amateur skill.

Better than a definition, we shall give a vivid description of the effects of that capacity. Imagine an amateur lady, musically non-talented, playing for an audience of some friends. She is nervous, she "hates to show off," she "never touched a piano for the last three months!" Anybody, alas, has stood the torture of witnessing such cise, you can change fingers on the initial key and play performances! The unfortunate victim struggles and the chords above or under it. fumbles away to the bitter end; that is, to the last double har, and then utters a sigh of relief, which is silently, key after each chord, thus moving up and down the but gladly, echoed by all the hearers. This is complete lack of keyboard-sense, aggravated by nervousness. Now, on the other hand, watch a blind pianist playing. He does not fumble. Whatever skips he may have to play, he always hits the right note. In fact, he makes less mistakes than one who sees! How is that? "Quite natural," say some people; "it is a general rule that, when a sense is lacking, the other senses become more active and accurate. And thus blind people get compensation for the loss of their sight by more effectiveness in their hearing and feeling," Yet, think it over, and you will positively find out that this blind man at his piano, before striking a note, neither can hear nor feel it! There is something else that makes him feel secure. He knows where to find every key; and he really sees (internally!) his keyboard! This is the "keyboard sense" at its highest possible degree.

Now, it is obvious that hetween these two extremes. the lady-fumbler and the blind artist, there are an infinite variety of intermediate stages. Some fumble almost con-tinuously, others occasionally, others only exceptionally. This proves that there must be a way of developing that sense of security as well as we can develop any physical and mental capacity by training it and making a habit, or second nature, of it.

Another remarkable instance of that sense of accuracy is to be found in playing string instruments. Think of the tremendous difference in tone one-tenth of an inch means to the violinist-and yet of the astonishing accuracy the modern virtuoso possesses! Indeed, his accuracy of tone is far superior to that of the piano, as he can make a difference between C sharp and D flat. Having explained wherein consists the sense of the keyboard, we shall now give a series of exercises espe-

cially designed to acquire and develop it. First of all, it is of vital importance to acquire that sense; that is, to "know what it feels like." In fact, many pianists never have "felt at home" when playing in public. Therefore, the first exercises are so designed that any pianist, even a beginner, can play them, in order to give him a basis to start from in the further developing of his secureness.

Strike a key with the thumb (for instance E), then, having closed your eyes, determine mentally another key situated nearly the first one (for instance F) and strike it. In that same way strike all the different intervals from second to octave, all the time keeping the thumb on the same key. (Ex. A).



Then take other keys, also black ones, to start from, and do the same exercise. It matters but little what keys you choose; the main thing is to determine mentally preceding exercises patiently and conscientously, you will be surprised at your success in this one. Then strike other notes, going farther away from the middle G, but without losing sight of it. This is the ideal "sense of distances and relations at the keyboard. Of course, you might as well keep your eye on any key, high or low, but the middle G is best adapted to the purpose. The reason of this is ohvious. This G is "the true middle" of the whole keyboard. This G is one starting-point

-your brain, directing your arm and hand, is the second "instinctive trigonometry" the solution of which is hitting the right key. The middle G is like a "handle" by which the eyes and brain "grasp" the whole keyhoard. Have you ever closely watched a great virtuoso playing? If not, do so; and you will notice that, as a rule, he never looks at the keyhoard; his eyes are often gazing somewhere at a distant (or imaginary) point above the piano or they are directed towards that middle portion of the keyboard, although he does not actually stare at the keys

but rather a little higher. This exercise is mostly to be practiced with the left hand: it will prove of immense value for "picking" bass notes in waltz or dance music. It is necessary also, to design a special exercise for strengthening the 5th (and 4th) fingers, which has most of those notes to play. The best exercise to that purpose is the following.

6. Stretch your hand like if playing an octave. Drop our hand, striking only with the 5th finger, while you "shadow" the second note of the octave with your thumb, Play scales and arpeggios that way, and be careful to make a round and mellow tone. When playing on black keys, practice alternately both 5th and 4th fingers.



The question as to which finger to use on black keys, remains undecided. Some artists use 5th on white, and 4th on black keys; others use always 5th. Both methods have their advantages; while alternating 5th and 4th, greater speed and accuracy is possible-whereas using only 5th, there is more uniformity in tone. Each player should solve the problem for himself, according to the individual structure of his hand and fingers.

(In the case of single fortissimo notes on black keys, it is advisable to strike them with 2, 3, or even 4 fingers together, which should be held almost flat; this makes a very strong tone, without making it harsh or rude. If the tone must be a hard one, then hold thumb and third finger together and strike with a brisk motion of the

Having practiced all these exercises, your sense of security ought to be fairly developed. The student who wants more material to work upon, can make himself as much as he wants. Take any studies by Czerny, Cramer, Clementi, Chopin, and others; open up the hook, and you are almost sure to find a study which, with a few slight changes, can be turned into an appropriate exercise. Here are a few examples:



The "Daily Exercises" by C. Tausig (especially the Ed. vol.) and the "Virtuosenschule" by C. Czerny, furnish unequalled material for this study.

The student who will have carefully trained himself in the above described manner will be substantially rewarded for his perseverance. No matter what he plays, he will feel so much more at ease; nervousness will decrease proportionally to the increase of security; and his audience will have much more delight in hearing and watching him. Indeed, when a player is at ease, the audience enjoys his performance—on the other hand, anyone knows the sensation of uneasiness caused by watching a performer who is manifestly uncertain of himself.

Besides, the student will be delighted to see that such passages in the great master's works, which are unanimously proclaimed as requiring an unsual amount of separate practicing, will be as quickly mastered as others.

To cite a few examples: The 6th and 12th Variations of Mendelssohn's op. 54

The E flat passage (preceding the last repeat of the main theme) in the allegro of Schumann's "Vienna Car-

The Coda in Part II of Schumann's Phantasy op. 17. Etudes No. 2 and 8 in Moscheles' op. 70.

Etudes No. 4 and 9 in Chopin's op. 25. The famous cetavo-passages in Chopin's F minor

Numerous passages in Liszt's works, especially the

Rhapsodies and the Etudes (Mazeppal). The initial bars of Tschaikowsky's B flat minor

Numerous passages in the works of modern Russian composers, especially the studies of Liapunov (Toime épigne! Lesghinka!!) and those of Scriabin.

As a supreme test, we suggest etude No. 9 in E major of Czerny's "Fingerfertigkeit." The pianist who plays this study correctly and in the tempo indicated by Czerny (5-92) may be assured that his "sense of distance" is

One more suggestion. To develop very rapidly your accuracy of touch, play in the dark. Closing the eyes always imposes a certain strain on the mind; therefore, play in a dark room. Begin with easy pieces which present no difficulties-then, work up gradually your whole repertoire. And here is a splendid opportunity to listen to your own playing, and to criticise yourself without

SELF-HELP QUESTIONS ON Mr. VAN HULSE'S ARTICLE (1) What really is "The Pianist's Sixth Sense?"

(2) Of what practical value is this "sense" to the

(3) What expedient aids the rapid acquisition of this

The Russians and Musical Pictures

By I. de Glanzovski

Since the time of Glinka there is one outstanding characteristic of Russian music which seems to distinguish it in a measure from that of other lands. That is the strong tendency to employ music to picture scenes, characters, emotions, legends. Composers of other nations have done this, but not to the extent done by the Russians.

Although no Russian would distinguish Rubinstein as a Russian, he was proud of his Muscovite birthplace, notwithstanding his all-semitic ancestry. Rubinstein's music is largely a series of musical pictures; and he delighted in nothing more than to attempt to paint a portrait in tones such as the "Kamennoi Ostrov" series, embodying his impressions of personages and events at a river summer resort near St. Petersburg, which now, under penalty of the law, must be called Leninegrad in

Tschaikowsky, partly Jewish in his ancestry, was also strongly pictorial. His "1812" Overture, with its clanging bells, is a fair example. He was always at his best

in program music. Often, however, Russian music is so vigorous and fanciful that many have assigned programs to it never intended by the composer. Rachmaninoff's Prelude in C Sharp Minor is perhaps the worst victim. Rachmaninoff has repeatedly denied any program in this composition; but numerous stories have been connected with it, and it is often seen on programs as "The Bells of Moscow."

What the Critics Did to Wagner

PROBABLY no composer met with such bitter opposition in the fight to get recognition for his works as did Richard Wagner. He was considered a kind of target at which all kinds of insults might be flung. Some of the criticisms and caricatures were very witty indeed, even though they were at the expense of a struggling musician. J. Cuthbert Hadden, a well known English writer, contributed to the Monthly Musical Record some time ago a pertinent article upon this subject, part of which is quoted herewith.

"Take the caricaturists first. These found in Wagner a never-failing object for their pencils. From his works they drew 'delirious lovers, solemnly posing knights and ladies, extraordinary gods, half-gods, giants and dwarfs, to say nothing of an amazing menagerie including varieties of animals, from the toad to the dragon.' They pictured Wagner playing to a dancing procession of money bags and, in reference to his orchestra of 'the future,' drew a group of cats of different sizes, backed by a row of howling youngsters under uplifted maternal hands, chafing under chastisement.

"A mother wept by her cradle as she realized the kind of music (that eternal 'music of the future') reserved for her babe. For the wits had extended the phrase so as to read: 'The music of the future-of lost souls.' At Wagner concert a 'payer of the future' suggested that the box office should wait for ten years. Wagner himself was shown in a great variety of occupations-driving the sharp ends of enormous quarter-notes into the public ear, experimenting with saucepans, entering the opera on the shoulders of his supporters while a bystander had his hat smashed over his eyes for shouting 'Vive la musique!' In heaven he advises the addition of brass and drums to the usual harps; he gives lessons to Mozart and Beethoven; he fills up his spare time by turning the spits on which Offenbach and other conventional opera composers are being roasted in the lower regions. These were among the caricaturists' humors.

"If we turn from pencil to speech and writing, we shall find still more to amuse us. Even brother contemporary composers did not receive Wagner gladly. Rossini went to hear 'Tannhäuser,' and was asked his opinion of it. 'It is too elaborate a work to be judged after a single hearing,' he said, 'but so far as I am concerned, I shall not give it a second.' Later on a friend handed him the score of 'Lohengrin,' and presently remarked that he was holding it upside down. 'Well,' replied Rossini, 'I have already tried it the other way, and now I am trying it this, as I really can make nothing of it.' Even Schumann declared that 'Tannhäuser' and 'Lohengrin' were amateurish-a criticism which Wagner repaid by saying that 'Schumann has a tendency to greatness'-only a tendency! 'After listening to 'Tristan,' Berlioz observed: 'I must

confess I have not the slightest idea of what the composer wants to say.' Wagner described Marschner as 'the last and most important follower' of Spohr and Weber. But it was Marschner who said: 'If Wagner, who is a highly gifted man, had been a genuine composer, he would not have thought it necessary to make such a noise, and to employ quack methods to win musical fame and hide the poverty of his productions.' Saint-Saëns, in his 'Harmonie et Mélodie, calls Wagner's works 'powerful but odd.' Of the 'Ring,' Tschaikowsky remarks that 'there never was such endless and tedious twaddle.' The mere bulk of the thing 'bores me to death,' he adds.

Mérimée's "Kitten on the Keys"

"If his fellow-composers could not stomach Wagner, it was hardly to be expected that the amateurs and even the general rank and file of the profession would. Some of the queerest things said about Wagner's music-dramas were said by the amateurs. When they first heard Tannhäuser,' they found the subject 'Distressing and harassing,' and declared that the music was formless and devoid of melody. They even asked why Tannhauser shouldn't marry Elizabeth and all end happily! Prosper Mérimée, to whom we owe the story of 'Carmen,' said he could compose something as good after hearing his cat walk over the keys of the piano.

"When 'Lohengrin' followed, it had no better reception. It was said to be 'the apogee of hideousness, a distracting and altogether distressing noise, a mere blaring of brass and a short method of utterly ruining the voice.' John Hullah called it 'an opera without music,' To Gustav Engel it seemed like 'blubbering baby talk.' Dr. Han-slick, Germany's leading musical critic, wrote that 'the simplest song of Mendelssohn appeals more to heart and soul than ten Wagnerian operas.' It is of 'Lohengrin' that the familiar story (an invention, of course) is told about a man being cured of deafness after a hearing. The patient had gone to the theatre with his doctor. Suddenly, when the orchestra was at its loudest, he exclaimed: 'Doctor, I can hear!' The medico took no notice. 'I tell assists in sight reading.

you, Doctor,' repeated the man, 'you have saved me: I have recovered my hearing.' Still the doctor remained

silent. He had become deaf himself! "After 'Lohengrin' came 'Tristan,' which was everywhere declined as being 'impossible.' When it was at length heard in London, the critics complimented the solo artists on getting through 'a terribly trying task.' One surprised critic wrote: 'We are at a loss to imagine how the artists contrived to get their respective parts into their heads, and our wonder is that their physical resources endured the strain of reproducing them. A very little of such work must tell upon the most robust performer Schröder-Devrient, one of Wagner's heroines, frankly told him: 'Herr Wagner, you are a genius, but you write us such queer stuff. One can hardly sing it.' Tolstoy once dropped in to hear the 'Ring' on the third evening, and condemned it as bad art. Max Nordau found it, and Wagner generally, 'a bleating echo from the far away past.' And so on, and so on. Verily, the whirligig of Time does bring strange revenges!"

The Motionless Hand Tradition

By Raymond Thiberge

(The following article has been translated from the Paris e Monde Musical by Edward Ellsworth Hipsher.)
HERE is that which has been written on this subject: "There is a disagreement between the manner of playing of artists and that which most methods teach. These teach still the technic which we have from the time of the clavichord and spinet." In effect, whilst intellectual teaching was undergoing a profound transformation, till the methods were rejuvenated and modernized, musical instruction moved but slowly to get rid of the experimental processes. To convince ourselves if there are not some exaggerations, we take a point that we encounter in all the methods which it is possible for us to use with the child: the motionless hand. All the methods recommend, in effect, not to move the hand in playing on the piano. Zealous professors have themselves practiced the placing of a piece of money on the hands of their pupils, requir ing of them that it stay there. How many children have been martyred by this proceeding! And how regrettable it is that the pupils have not had the good idea to ask their teacher to make this trial of skill in executing, for example, a sonata of Beethoven. They would be mucamused by the embarrassment of their instructor; for not a pianist is capable of playing a piece with absolute immobility of the hand.

A bright door-keeper of Paris, by his simple good sense settled it thus: Exasperated to see his little girl crying at each lesson by reason of this "cursed sou" which was obstinate in falling, he imagined an original enough ex pedient. From each merchant of his quarter he asked for

"You think that this will bring you good luck?" they eaid to him.

"No," he responded. "The piano teacher of my little daughter holds absolutely to her playing with a sou on her hand. At each lesson the sou tumbles, and, notwithstanding that, the mistress persists. As you think, it is the cause of fits of tears. This has continued too long. I have enough of it. With a pierced sou, I would be able to pass through it a thread and to fix it on the hand which make it always to tumble. Since the sou will stay, the mistress will be satisfied and my little girl also."

This smart man had surely found the only solution; and this story is authentic.

Our illustrious master, M. Camille Saint-Saens, was in accord with this door-keeper. "Most of the pieces which Liszt has published seem unexecutable for all others than himself; and they were so, in fact, with the processes of the old method prescribing immobility, the elbows at the body, and action limited to the fingers and

Simplified Fingering for Beginners

By Sylvia Weinstein

BEGINNERS who use faulty fingering may be set on the ight track with the following simple method:

Take one line at a time and have them point to each note and name the number of the finger used. Where the printed numbers occur, this is very simple but between the numbers they have to do a little reasoning. One finger is required for each consecutive note; skip as many fingers as notes are skinned.

With a little practice this will overcome the most stubborn case of bad fingering. At the same time the close observation of intervals which is made necessary

THE ETUDE

A New Way of Reading the Same Old Notes

By CONSTANTIN VON STERNBERG

IN presenting the following suggestion I feel like beginning by saying, "Don't be alarmed; it is nothing new -only a new angle from which to look at the same old matter." The new angle, however, may make as much of a difference to a pupil as to the two dream-interpreters made to the sultan who had dreamed that he had lost all his teeth. His first dream-interpreter made a sad face and said, "Woe unto thee, Brother of the Sun, for thou wilt see all thy relatives die." Upon which he was promptly beheaded and the second interpreter sent for. This one, noticing the débris of the first one still on the floor, bethought himself of a better way of saying the selfsame thing and addressed the sultan with a joyful voice, "Hail to thee, O Sultan, long life will be thine, for thou wilt outlive all thy relatives!"—for which he was richly rewarded. He had looked only from a different angle at the same thing-and that is all that the following suggestion purposes to do.

The Boy's Question

Some years ago I was teaching a boy the musical notation and told him that on the upper staff the first line is "E," while on the lower staff it is called "G." The boy at once asked me, "Why?" and I well remember how that question baffled me for the moment, until I thought of the clefs and explained that "clef" is the French for "key" and that the two clefs furnished the key to the naming of the lines. The boy's face showed no signs of understanding; he looked as if he thought, 'It may be so, but I don't see it;" and I did not wonder at it because I, suddenly, did not "see" it myself. His question had unexpectedly brought me face to face with a matter which, from long habit, I had accepted as "settled once for all." In these days, however, of Roentgen, Einstein, Steinach, anti-Darwinism, wireless telephones, radio and motorless aviation, I felt that a reexamining of piously accepted old theories and methods was not altogether uncalled for, especially when they concerned fundamental pedagogic matters.

I might, however, have forgotten the boy's question if soon afterwards, a similar query from another pupil had not brought it back to my mind and this time caused me to ponder over the question, "Why are the bass lines named different from the treble lines?"

An Apparent Discrepancy

I found that they are not differently named; that they appear to be so only because we were not taught to regard the bass staff as a mere continuation of the treble staff-but I am running ahead of myself. As I said, I was at a loss for an answer which after a while, strange to say, occurred to my mind during a piano lesson. The pupil was playing something that contained scale runs in contrary and in parallel motion, and I noticed that, as usual, the parallel motion caused him much more difficulty than the contrary motion. In searching for the reason of the difficulty it occurred to me that the natural, instinctive motions of the two arms were in opposite directions, and that in parallel motion one arm had to stretch out in the direction away from the body while the other arm had to bend in and move

toward the body, which requires that one arm move different from the other. This observation led me to the next one that, when applied to the motions of our arms, the terms "parallel" and "contrary" are somewhat confusing; for in making the same motion with both arms the "natural" tendency is to move them either both away from or both toward the body, not one arm toward and the other away from the body. The simplest dumbbell exercise will confirm this statement. Ask any person to "move the arms" and the result will be that the right arm stretches to the right while the left arm does it to the left. Place before a piano a person that knows nothing about playing; ask him to move the fingertips over the keyboard so that both arms make the same motion and he will instinctively move the right arm to the right and the left arm to the left. These two motions could, of course, not be called "parallel" but they should undoubtedly be "analogous"and what is an analogy if not a mental parallel?

These reflections associated themselves in my mind with the questions that were asked by the pupils already mentioned and also by many others afterwards. Putting myself in the

THE ETUDE herewith presents one of the last articles of Constantin (Ivanowitch edler von) Sternberg, who died in Philadelphia, March 31, 1924. Mr. von Sternberg was born in Petrograd, July 9, 1852. He was a pupil of Moscheles. Coccius, Reinecke, Brendel, Richter. Hauptmann, David, Kullak, Wuerst, Dorn and Liszt. He acted as a conductor at various European opera houses and became Court Pianist at Mecklenburg-Schwerin. After concert tours in Europe, Russia and Asia he settled in the United States, devoting most of his time to composition and teaching, founding the Sternberg School of Music in Philadelphia. Mr. von Sternberg contributed

mental attitude of a young pupil, I found it quite natural that he should be confused by reading the lower staff upward when his arm, in conformity with the other arm, wants to move downward; in other words, his eye must move up and the arm move down. Thus there arises a divergence between eye and arm, a dis agreement which, mark well, is not caused by the nota tion itself but by the manner or method in which the reading of it is taught.

numerous brilliant educational articles to

THE ETUDE and other journals.

A Quicker Method

Since that time I have experimented with quite a number of pupils and I have found that they learn to read music much quicker if the bass lines are counted down-

Let me illustrate: Beginning at middle "C," as we always do, let us count the upper lines upward and the lower lines downward. We shall then find that the next "C's" both above and below middle C, are both on the third space-and not the one on the third and the other on the second space as hitherto. Looking now for the next "C's," above and below, we find them both on the second added line beyond the staff, in the natural directions.



If we now let the pupil place both thumbs upon middle C, and tell him to play his fingers out, one on each succeeding key, he finds that the little finger of the right

hand arrives on G while the corresponding finger of the left arrives on F. In other words, the two last fingers of the right played F-G while the two last fingers of the left played G-F, which is quite in conformity with the anatomy of the hands. Applying this to his reading he finds-reading the lower staff downward-that both notes occupy the first space and second line, of course in that reversed order in which the hands are built. He finds, furthermore, the reason why both clefs are placed on the second line: the upper clef on the second line upward, the lower clef on the second line downward.



The analogies we find in reading the lower staff downward-besides conforming to the natural tendency of arm and fingers-go much further. We have in the upper staff "E" and "A" on precisely the same lines and spaces as we have "A" and "E" in the lower. It is the same with "D and B" or "B and D" respectively.



If the reader will turn the following illustration upside down and hold it before a looking glass he will obtain precisely the same picture as he sees now



and the clefs should be altogether superfluous were it not for those cases where left hand notes are placed in

the upper staff, or vice versa. Now in suggesting the foregoing manner of teaching notation I do not join the ranks of those shallow-brained fellows who mean to change the notation, itself. Every few years ever since Rousseau-some foolish musicaster invents a "new musical notation." I have nothing more in mind than a little different way of looking at our old and wonderful notation. And, in view of the anatomy of the two hands, it seems as if nature, itself, supports the suggestion here presented; for, the two thumbs are not on the same side of the two hands but on opposite sides; and, as we count the fingers of the right hand 1-2-3-4-5, rightward, so do we give the same numerals

to the left hand leftward, because counting rightward we should have to say 5-4-3-2-1.

Having presented the foregoing plan as a mere "suggestion" I showed that I do not mean to be in the least dogmatic but that I hold my mind perfectly open to any and all justifiable objections-inviting them, in fact-but it seems to me, for the present at least, that the way of reading the bass lines downward tends to make our reading conform, better than heretofore, to the instinctive, natural motions of the arms and hands, thus turning the accustomed "parallel" between the eyes and hands into an "analogy."

Self-Test Questions on Mr. Sternberg's Article

(1) How shall the pupil be made to understand the difference of location of the same letter on the treble and bass staffs? (2) What are the "instinctive motions" of

the arms in piano-playing? (3) Need we invent a "new musical nota-

tion" in order to simplify reading? (4) Who were the famous teachers with whom Mr. von Sternberg studied?



CONSTANTIN VON STERNBERG A Photograph taken Expressly for "The Etude"

Over-Taxing the Hands

By Charles S. Smith

DURING a visit to a friend who was an unusually fine pianist despite the minor defects which mark the uncompleted musical training, he asked me to hear him play a

After finishing an etude with some difficulty, he said, "My hands seem to be stiff by nature. The muscles of my fingers do not act freely although they are not tired. They were not that way a month ago." A pause; and then he added laughingly, "I often apply liniment to my hands and fingers in order to loosen them up a bit and make their muscles more flexible. My teacher is on her annual vacation and I have been trying to master some of the difficult things we had begun."

I then asked the amount of his practice, receiving as answer, "I practice off and on, whenever I fall into the

To which his mother remarked, "He's forever at that piano, continuously bang-banging over that new piece It's a wonder that neither he nor the piano gives out-at the rate they work."

His mother spoke truly; and it usually happens that the player's hand is exhausted before the instrument collapses, My friend had simply overworked his hands at the piano, causing the perplexing stiffness which he said usually came at the end of the day.

Now an excessive amount of strain was being thrust upon his hands. The good will of a pupil is always gratifying to a teacher; but in this case the gratification would surely be less at finding a pupil ruining his fine ability by over-practice.

Four hours a day of practice is a plenty. A student unable to master his work in four hours will not do so in eight. It is unusual for a person practicing seven or eight hours a day to become a greater artist than the one who ordinarily practices four; for the hand will not stand the additional strain.

This particular pupil was advised to discontinue the application of liniment, a temporary stimulant, for lessening stiffness. If the hands are unusually stiff when starting to play, as when caused by coldness, it does little harm to dip the hands in warm water for a minute or

The best remedy for stiff hands is never to allow them to get into this condition. It often happens that after several hours of steady practice the hands begin to tire and lag. Scattering the practice in shorter periods throughout the day will avert this.

Personality Counts

By Will Cowan

THERE is an indefinable inspiration exuding from the active, healthful spirit of an individual, which is more or less infectious. The one coming in contact with such a nature instinctively absorbs a part of its mood. The law of attraction is as active among souls as with material

The musician, of all people, should cultivate a buoyant, responsive, enthusiastic disposition. Not only will this carry him over many a rough place, but also it will draw to him those who are most earnest and responsive in their ambitions to achieve. Along with this his attainments and personality may fan the spark of aspiration in many another and perhaps hearten some of these to strive onward to unsuspected heights.

The Operatic "Failure"

Some of the operas which now enjoy the greatest public favor were most vilely treated at their premieres. "Carmen," "Faust," "Tannhauser," and "La Traviata" each had to win its way with the public after a dreary

Nor are composers immune from similar vagaries of fate. Mascagni's early compositions were so coldly received that he had decided he was a failure. Then he noticed the prize offered by Sonsogno for a one act opera. Deciding to make the trial, the result was his immortal "Cavalleria Rusticana" which created a new operatic model. Having been awarded the prize, the work given its premiere at the Tcatro Costanzi of Rome, May 20, 1890. The morning papers of the twenty-first announced the "arrival of Verdi's successor." Subsequently, Leghorn, Mascagni's birthplace, has struck a medal in his honor and he has been made a "Cavalier of the Crown" by the King of Italy.

Do You Know?

That the Jig (also spelled Gigue, Gique, Gigua, Giga, Chique, Gig, Gigg, Gigge, Jigg, Higge, Jeg) is of English rather than Irish origin,

Then and Now

John Orth, Noted Boston Pedagog, Traces Fifty Years of Musical Progress



IOHN ORTH AT 21

JOHN ORTH NOW

To the Editor, "ETUDE": THEN and now-what a fine idea! Let me say that "Then" began in 1866-the year that I came to Boston from Taunton, Mass., my boyhood home; the season that Ernst Perabo and Carlyle Petersilea returned from studies in Leipzig, creating a very large stir in Boston musical circles. B. J. Lang, Otto Dresel, J. C. D. Parker, and Emil Leonhard, were monarchs of all they surveyed in the musical world in general, as well as in the realm of the piano in particular

'Twas not many years before these four dominating personages had to divide honors with newcomers. There were the redoubtable Sherwood, the ultra-conservative Baermann, the massive Maas, the able Faelten, the hypersensitive Otto Bendix, the brilliant MacDowell, the literary Amy Fay, and the fascinating Mme. Madeleine Schiller. Now we have, hesides Buonamici, who recently passed away, and Heinrich Gebhard, a number of young fellows like Lee Pattison, Guy Meier, Raymond Havens and others, who are bubbling over with talent, and promise to be worthy successors to those who have come

Carl Zerrahn was the mighty one as conductor of the Handel and Haydn Society (Oratorio) and the Symphony Concerts of the Harvard Musical Association. Since Zerrahn, we have had Bernard Listemann and the Boston Philharmonic Orchestra, then the wonderful Boston Symphony Orchestra, founded by Henry L. Higginson, the Boston banker, with Henschel, Pauer, Gericke, Nikisch, Muck, Fiedler and now Monteux, as conductors In the field of choral work Emil Mollenhauer has succeeded Carl Zerrahn. Then we had, speaking of composers, John K. Paine, with his "Spring Symphony" ("Œdipus Tyrannus"), and other compositions, who

stood practically alone at that time. We now have George W. Chadwick, Arthur Foote, F. Converse, Henry F. Gilbert, Arthur Whiting, Charles I. Loeffler, Mrs. Beach, Margaret R. Lang; also Ethelbert Nevin and Horatio W. Parker, who have passed on.

It was in the 60's and 70's that the Mendelssohn Quintette Club reached its zenith, the personnel at that time being William Schultze, Carl Meisel, Thomas Ryan, Edward Heindl, Wulf Fries. Later on we had the Euterpe Quartette, with C. N. Allen, Wulf Fries, and others, which was succeeded by the renowned Kneisel Quartette. We now have the Hoffman Quartette, and the regular visits of the Flonzalcys from New York.

In the vocal world we had Mme. Rudersdorff, Charles R. Adams, George L. Osgood, Max Heinrich, Myron W. Whitney, George J. Parker. We now have Charles Hackett, Roland W. Hays, Stephen S. Townsend and

During all this time we had some brilliant critics, including dear, old, conservative John S. Dwight, to whom Wagner was nothing but noise. I think Mr. Dwight would have sympathized with the Berlin critic who said, "If all the cats and all the hand-organs in Berlin were brought together under one roof and set-a-going, one would get a good idea of what Wagner put forth as Julia Ward Howe once called it multi-muddle. We also had the splendid but rather caustic B. E. Woolf, the aristocratic W. F. Apthorp, the self-made Louis C. Elson, who said "Music is the most expensive of all noises as well as the most expressive"; and now, the erudite, scintillating Philip Hale, and clever, whole-souled

One of our musical thinkers has said that Boston is not as musical as it was thirty years ago. This took me ahack when I heard it; but do you know, the more I think of it, the more I feel that way myself.

-John Orth.

Insist Upon a Good Piano For the Recital

By Nicholas J. Elsenheimer

"I could not do myself justice, since I had to play on a strange piano," has a familiar ring to the ears of every piano teacher, when students answer an inquiry into shortcomings relative to the rendition of pieces assigned to them for a public recital. While this is a ready excuse there is, nevertheless, one feature that deserves serious attention. The pupils are almost always compelled to perform on an instrument that is absolutely strange to

No virtuoso will risk playing a recital without having tested the quality of the instrument he is advertised to use. One might say, "this is true, but is he not a professional who charges admission and compelled to be extremely careful?" Indeed, he is. Because he is looked upon as an exponent of a noble, refined art, he realizes the importance of an instrument that fulfills every demand made by his talent and interpretative powers. He is in a fortunate position to command respect of his wishes by the firm which in turn reaps a harvest of legitimate advertising.

No such consideration is shown in the selection of instruments for students' recitals, which even with a charge for moving expenses often prove a big disappointment to all parties concerned. While no fairminded teacher of experience expects the best instruments for use in recitals, there is no reason for the display of a mediocre or an inadequate instrument. The first of all requirements spells-purity of intonation. The piano should be in good tune. Its action should be not too heavy nor too light. The pedals must be in working order and obey the slightest pressure of the feet and bar squeaky noises. The fulfillment of these demands guarantees genuine satisfaction.

It certainly is of real benefit to the inexperienced po former when unexpected difficulties in the nature of such conditions as enumerated before are not confronting him The existing lack of familiarity with the instrument the platform does not prevent a fair account of the player's ability when complaints about the piano are no justified. From a business point of view, the policy inferior instruments in students' public performances mildly expressed, a great risk. It is a reflection on the name and reputation of the firm when valid reasons exfor severe criticism on the part of the teacher and his

clientele. Dissatisfaction will exercise a certain influence on the attitude of prospective buyers who are not influenced a name but prefer to listen to expert advice. In many cases they will rely on their experience; or they may place confidence in the judgment of trusted friends when the question arises as to selecting a piano for home use. It is certainly not advisable to feature the slogan: "Advertisement covers a mutitude of deficiencies or carelessness." Indifference is the first and quite often the surest step towards retrogression. The clientele of conscientious and experienced serious teachers, of students and their circle of friends and interested well-wishers not so unimportant as to justify a slight or a blemish or the good name of a respectable piano firm and its appeal to refined taste and judgment of all lovers of the most useful instrument during the last two hundred year

A Uniform Fingering For Major and Minor Scales

By E. S. Church

Much trouble in the playing of Minor scales may be avoided by using the following rules for fingering both

Major and corresponding Minor scales. First group—C, G, D, A and E—fingered: 1.2.3 1,2,3,4; 1,2,3; 1,2,3,4,5. Right Hand ascending. Left Hand descending.

Second group Bb, Eb, Ab, Db, (C=), Gb. (F=). fingered with fourth finger in the Right Hand on Bh. (A#), fourth finger in the Left Hand on G or Gb (F=). The odd group B (Cb) and F are fingered with a com-

hination of the first and second groups: viz: B or Cb Right Hand fingering—1,2,3; 1,2,3,4; 1,2,3; 1,2,3,4,5. Left Hand descending—1,2,3,4; 1,2,3,4; 1,2,3,4; F fingering for Right Hand-1.2.3.4: 1.2.3.4: 1.2.3.4 For Left Hand-1,2,3; 1,2,3,4; 1,2,3; 1,2,3,4,5.

This plan necessitates a complete change in the Left Hand fingering of the second group of scales, but with care is easily acquired. With the beginning student there is naturally no difficulty.

Every man should bring himself to the realization that delay and procrastination are the pastime of those who

Music History For Music Lovers

By CLARENCE CHANDLER

STUDENTS of music, except the genius who occasionally appears as a meteor in the musical firmament, do not reveal much eagerness to study the history of esthetics or of their art. The piano student wishes to learn to play the piano; the vocal student sees nothing in his art beyond a few songs and vocal gymnastics, "They (the music students) never know anything at all about the history of music," says Herbert Witherspoon. "Only the most elementary notions of the drama and the shadiest possible idea of the literature of their own

nation, let alone that of any other. Two or three hours a day of scales, a few songs, and that is all." "When do you think that I can graduate?" asked the ambitious piano student of the professor, who had been allowed only a few weeks in which to acquaint himself with the student's capabilities.

Professor. "Have you studied the compositions of Chopin, Liszt, Beethoven?" Student. "Yes."

P. (Pointing to a passage in the composition just played by the student). "To what key does this music modulate?"

S. "I don't know."

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P. "Have you studied Harmony?"

S, "Yes; I went through the whole book, but I don't remember any of it now."

"What is the meaning of this musical term?" S. "I don't know; I used to have a musical dictionary it's somewhere about the house-guess I can find it if

P. "Have you studied the History of Music?"

P. "Do you read the biographies of the musicians, critical or technical works?"

P. "Are you acquainted with the musical magazines, such as THE ETUDE, Musical America, Musical Courier, Musical Leader, Musical Observer or The Musician S. "I-I-I had three or four copies of THE ETUDE

several years ago, but I haven't read them since." This seeming lack of interest of the music student for

those subjects necessary to qualify one as being well educated in the art may be traced to two general causes: Ignorance of the value of the literary and technical studies-nay, the necessity for them in a musical education-and the student's desire for speed, believing that the waving of the magical certificate will open all doors of opportunity for him.

The New Patent Roll

The musical press, some time ago, stated that a prominent manufacturer of music rolls for automatic pianos had paid a handsome sum for a new patent. This patent is a contrivance which gives a brief description of the character of the roll, the music, the composer, and other material which will assist the listener to an enjoyment and appreciation of the composition. Comment is hardly necessary. The item is brought to the attention to illustrate to the skeptical that the manufacturers believe, from a business standpoint, such an innovation will be financially successful. They are certain that the great army of musical amateurs are anxious to acquire a knowledge of musical history, biography and analysis, and will pay for it at one time or another. Significant and valuable for the listener as such a help can be made, we should not allow it to blind us as to its true significance. A drop of water will never quench the thirst of the exhausted wayfarer; neither can a ray of light disclose all of the beauties of nature, and whatever knowledge is conveyed to the listener through the above-mentioned means is only a crumh of the vast amount of intellectual and esthetic food available for the

music lover's appetite. In the first place, music cannot be separated from the larger life of mankind. While it is the most difficult to comprchend, it is also the most sociable of the arts. It is a product of the times. It reflects the influence of social conditions. National characteristics of temperament are probably as clearly defined through music as through literature. Profound national sorrow has left its indelible tracings on the musical life of a people as prominently as on its literary life. Social conditions affecting the individual composer have been the means of directing the course of his genius. The possible musical equipment, technic of the art of the writers of a definite period, or the development of musical instru-

ments, has been a controlling influence over the composer's mode of expression as well as the contents of

So the history of music, viewed broadly, is not, specifically, a record of dates of local events nor the rise and fall of dynasties. The historian sees through and beyond the record of surface situations or phenomenon chronicled by ordinary history into the deep wells of universal motives, aspirations, beliefs, hope, defeats, victories. He sees as it were into the suhconscious mind of the nations, the great primal struggles, not with foes without, but with conditions within, the sources and directions of national progress, and reads the history of the centuries as we read the history of the day. But music is closely bound up with movements of literature, religion and ethics, so that the life of the individual composer must be closely scrutinized. Environment, experience, outlook on life, play so prominent a part in the composer's product that every element which combines to produce his personality must be weighed and judged in the light of historical events.

Beethoven's Persistent Methods

For example, in studying the music in Beethoven, does it not help to know some of the circumstances of his life and the conditions of musical development of his time? That Beethoven brought to perfection the sonata form, the form in which most of his compositions were cast? That where composers of to-day use scores of titles to suggest the direction of their thought and the character of the composition, Beethoven limits himself to almost one, and his ideas covering the whole gamut of human emotions is expressed therein? Do we not often find in his music a fuller expression of his inmost feelings than is conveyed by his letters? And would his music make the same appeal to us if we did not know some of his personal traits of character and the conditions under which it was produced? Is it not a source of inspiration and enthusiasm to know that Beethoven, who reached the pinnacle of the art. and whose name in music is synonymous with Shakespere in literature, worked weeks and months in his quest for perfection, as is shown by his notebooks, over what appears to us a simple and spontaneous melodic passage? This man of loftiest ideals worked year after year under the most disheartening circumstances.

Is it impossible for present-day musicians to draw a profitable lesson from the life of Beethoven? To be sure there are critics who repudiate the idea that music has any concern with the subconscious. Yet to hold to this belief would be to assert that music stands isolated from the other arts and is merely a progression of superficial sounds unrelated to the mind which produced them. To such as might withstand the force of disillusion, read the literary works of Schumann,

Wagner, Liszt or Tschaikowsky. History gives us the romance of music. It shows the composers as real men and women and the times in which they lived, their failures and successes, their sorrows and their joys. The subject stirs the imagination as no other can, and after acquiring a satisfactory technic, there is no element entering into a musician's equipment in which he is so deficient.

With this thought in mind let us turn to the compositions of Edward MacDowell, a modern composer whose piano music every student knows, at least superficially,

> Music History must live to be vital, interesting.

The human struggles of its masters traced in music history are ever an inspiration to youth fired with musical ambition.

and answer as best we may in a limited space why the study of the history of music will benefit the player and the listener. If we take a list of the titles of his pieces our attention will at once be attracted by the fanciful and suggestive names which designate a majority of them. From an Indian Lodge, A. D. 1620, To a Wandering Iceberg, Shadow Dance, The Shepherd Boy, From Uncle Remus, Silver Clouds, An Old Garden, Starlight, To an Old White Pine, Sunset, Across the Fields. Even the larger piano works, the sonatas, have not escaped. One is called The Norse, another The Keltic, another The Tragic. At the outset, then, one is impressed with MacDowell's status as a romantic composer, an impressionist, a writer of program music.

The Romantic Spirit

If we are to obtain more than a superficial idea of romanticism in music, we must go back in the history of the art a hundred or two hundred years. Every composer since the classical Beethoven (and he was not immune from it) has been infected at times with the romantic idea and has used the piano as a medium for its expression. Romanticism in music is not far removed from

being the alpha and omega of musical expression. To what extent, if any, does a composer hold to a definite program when composing music? Can he successfully imitate sounds of nature and animal life, such as the roar of the storm, sighing of the wind, purling of the brook, the song of birds? Composers have tried to do so. Is it a legitimate use for the art of music? To what extent is it possible and is it a legitimate use of music to attempt to tell a story or illustrate a story? Here again composers have tried to do so, notably Schumann in his Carnival and Scenes from Childhood. Is it possible with the assistance of a program for music to express thoughts, emotions, sensations, relaxation, pleasure, pain? Do composers without the use of a program ever attempt natural, intellectual or emotional states? If so, by what means, and how may the music lover be sure of his belief? Such questions as these, and others which arise in the minds of the thoughtful listener, the history of music considers. And it is nearly superfluous to add that the student, whether an executant or a listener, must have some well-balanced opinions on such phases of music, to appreciate it or express an intelligent opinion

MacDowell, the Poet

In the study of MacDowell's life, we learn that he was a poet as well as a musician and that the titles of his verses are often as odd and characteristic of his mental attitude as are the titles of his piano compositions. Can you imagine such compositions as noted above being composed in the heart of a great city, or within the sound of the roar, the din, the clang of a city's activities? It is hardly possible; and they were not. They were written close to nature, under the shadow of mighty, primeval oaks on New Hampshire's hills, accompanied by the song of birds, the odor of flowers and growing vegetation, the cry of the eagle, the play of sunlight and shadow over hill and dale. His is music interpreting in tones the message that the blue bells gave him. It is the spirit of the wild rose, the water lily, the glen, the forest, the old log camp, the poem from another land and language, the memories of a well-nigh forgotten race. Is the meaning clear? Every composer brings to us a new world, the world of his own imagination, which is the result of nationality, environment, training, philosophy, religion. And it is the object of the history of music to re-create this world in written language that it may become the property of the student.

History gives us little definite information about individual compositions. That would be an endless task; for no two compositions make exactly similar demands upon the analytical powers of the listeners. Rather, as stated above, it trains the imagination and judgment to follow the flights of the composer into whatever realms appear legitimate to him. In order to enter into the full benefit of the study of the history of music, parallel historical reading should be required. An intimate study of the composer's personality, combined with a re-creation of the peculiar character of his period based on historical knowledge, can be fused into a glowing background for the appreciation and interpretation of his works.

Piano Lessons For the Vocal Student

By Russell Snively Gilbert

Most vocal students hear their music melodically. A few also hear it rhythmically. Only the artist hears it harmonically. The serious vocal student should work to hear it all three ways. Knowledge of the piano is the key to this work. Almost all of the great artists have a working knowledge of the piano.

Let the vocal student choose carefully a piano teacher who has worked with singers and understands their needs. The vocal student will need very little technic work at the piano as she will never play difficult accompaniments for herself in public and it would be time wasted to work up a fine piano technic. What she does need is a soft but clear tone that every voice may sound perfectly clean in her ear. This will require time and the closest concentration upon the way of producing the tone and the quality of the tone secured. She must also train her hand to become familiar with the different chord positions so that she can grasp them quickly without looking at the keyhoard. She does not need to strengthen her fingers, but she must do enough technic to be able to control them.

A strong sense of rhythm must be developed. The student must realize that time and rhythm are two different things. In the old-fashioned waltz they stepped the time while in the modern waltz they glide the rhythm. The time is one, two three, but the rhythmic swing falls only on the one. The simple folk dances are the best material for this development. They can easily be read and the rhythm is strongly marked. The student should sten the time and then walk the rhythm. At the piano the right hand should play the melody while the left hand swings the rhythm. Then the left hand should play the bass while the right swings the rhythm and the student sings the melody. To the advanced vocal student, working perhaps on Wagnerian arias, this may seem like going back to the kindergarten. It is, but when they actually get on the stage, they will be lucky if their pride receives no worse jolt than that. It is the willingness to give anything a trial and to go to any limit in music study that makes the great artist.

The student must understand the fundamental chords and be able to play them on the piano in all keys and in all inversions. She must be able to modulate at the piano in all major and minor keys. She must be able to play every scale one octave. She must be able to hear everything she does and to hear the roots of the chords she plays especially in inverted chords. Having played the dominant seventh chord she must be able to sing the root of the tonic chord that it will lead to. In singing this is often the only way in which she is able to get a new entrance especially when singing on the stage behind an orchestra in the pit.

The simple folk songs make excellent practice in this work at the piano. Take the simple "Folk Songs for Ten Fingers," arranged by Mr. Cady. After the student can play them in rhythm in their original key, she must take the melody and transpose it into a new key. Then she can add fundamental chords to it with the left hand getting in the chords by ear at first. After she has they are. Then she must look at the accompaniment in which to draw for your scholars.

the left hand and figure out how to transpose it to the new key. When she can play both hands together as they are written in any key, she has laid the foundation that will let her work out her vocal work in the key hest suited to her voice without much mental effort on her part. When doing vocal practice or learning a new song or rôle, the student must keep her mind on her As a result, unless she has learned and trained her mind and fingers to do the piano part without any mental effort, she often plays so many wrong notes and chords that it does her far more harm than she ever realizes. It is true that this piano work can be done by paid accompanist, but often none can be found just at the time the singer needs him. Besides what the singer does for herself is a part of her. What is done for her by another is never really clear in her own mind. In the first study of a new rôle or program, the singer must do all the work herself that she may know every little detail. Then when she calls in her accompanist for the polishing, she will be absolutely sure of every move and her assurance will be felt by her audi-

ence when she finally appears before them. Then the description of many of the orchestral instruments may be given. The learning of the first arneggio offers the opportunity to explain the formation of the harp and the intervals played upon it. beautiful left-hand melody suggests the 'cello, which may be described so that not even the childish eye or ear could mistake its identity when seen and heard on the stage. A hunting song of course would open the topic of the different horns. With a cantabile melody always impress upon the pupil that the hand must sing as much as possible like the voice. Certain bass note: echo the drum, and other notes a bell or a chime of bells.

Little by little trace the history of sound down through the ages, something in the following manner. One of the surest ways of making known our thoughts s by the human voice. Early in the history of mankind it was discovered that the voice was not enough to express our emotions. Man needed to make other sounds when he was angry, glad, or triumphant. So he pounded on metal; he strung rough cords across a piece of hollow wood; he made whistles of the reeds he found in the woods and piped upon them; and from all these, in course of time, evolved our drums and trumpets and violins and flutes and harps. Then, as man progressed in civilization, he trained his voice more and more to express his emotions, and for many years all instruments were used as an accompaniment to the voice. After this, as the instruments had greater care and skill bestowed upon their making, music began to be written for them alone. A short history of the evolution of the piano would be of vast interest to your pupils, as that is the instrument they are learning to

Keep these suggestions in mind during the lesson hour. They not only will serve to freshen the pupil's mind, if the actual piano work becomes irksome, but also will store it with qualities of true musicianship. And lastly, never, yourself, cease to read and study, found them by car, she must mentally find out just what Then you will always have a well of information from

Noiseless Practice Periods

By Grace May Stutzman

MANY pianists constantly face the problem of how to in fact, anything that comes to hand, may be done first minimum annoyance to those about them. "The baby was asleen and I couldn't practice," "Grandma is ill. Please excuse Jane from her lessons for two weeks as we cannot have the necessary practicing done." Excuses of this character and import are altogether too familiar to the teacher of piano.

A practical remedy lies in the possession of a practice pad of medium weight felt, that can easily be made for any piano. The felt comes seventy-two inches in width at an average cost of two dollars per yard. Six inches is ample. Slits should be cut to allow it to slip over the braces that support the action of the upright piano, and small safety pins will assist at holding it in place.

The busy mother who seems to find no time to practice during the waking hours of her children and who dares not tempt Providence during nap-time, may keep her fingers in excellent trim by making use of this device. Finger gymnastics, memorizing of difficult passages which require many monotonous repetitions, technical studies, of programs or lessons

accomplish the maximum amount of practice with the with the practice pad, if necessary, until a certain amount of proficiency has been attained. This applies to the work of children as well as grown-ups.

Owing to the thickness of the felt which drops between the hammers and the strings, the action occasionally appears to have been tightened. This is really an asset rather than a liability, since it tends to develop a stronger technic

During my student days I practiced at all hours, both day and night. In the next room a chum studied at the same time, and, although her lessons embraced the most intricate problems connected with a medical course, not once was she annoyed or disturbed by my practice. The hours she spent in her room I planned to use upon what might be termed "routine work," which left the remainder of the time for the polishing process upon the open strings. Countless situations will instantly present themselves to the teacher or student, wherein the use of

The Small Town Choral Club

By Sidné Taiz

MR. ARTHUR Buss, the distinguished young English musician, who has been spending some months in America and is much interested in musical ecoperation between the two leading Anglo-Saxon nations, has said some very pertinent things worthy of attention. Commenting on the prevalent choral singing of England, he says:

"Every town has one or more societies which meet every week for rehearsal, and prepare for three or four nublic concerts a year, which are attended by all the

"Every village has its embryo Madrigal Society.

"Why should they worry about the capricions visits of virtuosi, when, with an able conductor, they can tackle a Baeh Cantata? One can learn more and enjoy more by taking part in some such performance than by attending a whole year of concerts where others are do ing the work-the fun is to be in the fight, not looking

Hundreds of the smaller American communities could profit by falling in line with their English comms in this particular endcavor.

The Dotted Note Problem

By F. Clark Perry

THE dotted-note problem results from two causes. First, the dotted note represents a division in time of uneven length; and second, its manner of treatment in books and by teachers.

The usual definition runs about as follows "A dot placed after a note adds to it one-half its original rhythmical value; that is, a dotted-quarter-note equals a

second dot adds one-half as much time as the value of the first dot."

This seems to be a very obscure and unsystematic way of presenting the matter, in fact, entirely the wrong view of it. There is no good reason why the dot should not be considered in the same light as the hook. If the dot is to be treated as a character of addition, why should not the hook be considered as a sign of subtraction? Then we would have, "A hook attached to the stem of a note subtracts one-half the value of the A second hook subtracts one-half as much as the first, and so on."

Now the truth about tone-lengths and notes is quite different. The basis of tone-measurement is the whole length, all others being reckoned from it and, therefore, should be named in accordance with their value as related to it. This plan is followed when considering the even lengths; so, when we come to the uneven lengths, why should we "fly tic track."

A quarter note is so called because it is one-fourth (a quarter) the length of the whole. On the same basis, a tone-length which is three-fourths of the whole should oc called a three-quarter note, and not a "dotted half." There is no such thing as a dotted-half, which is to say a long-half, the whole idea being unscientific. Then, too, the system leads to the inference that tone-lengths are named from the notes, whereas the exact reverse is

It is true that the three-eighth length is usually rep-

resented by a note with a dot (|); but that is no more

a reason for naming a tone-length "dotted-quarter" than

that an eighth-length should be called a "hooked-quarter. The name of the tone-length should, in every case, signify its value relative to the whole; and, if this method were pursued by all, the "dotted note" problem would soon be solved.

A table of dotted notes and their names is here given. Three-quarter Three-eighth Three-sixteenth Three-thirty-second



To tell a child that a double-dotted-quarter note, for example, is almost as long as a half just enough shortened to allow crowding in a sixteenth at the end-may be a helpful expedient; but just as soon as the pupil is the practice pad will greatly facilitate the preparation capable of comprehending arithmetical values, it should be taught the scientific names of notes.

Silence and Music

By FULLERTON WALDO

Fullerton Waldo has been since 1908 Musical Critic of the "Philadelphia Public Ledger." His theoretical training in music was obtained under Paine and Spalding at Harvard, where he performed in the symphony orchestra. He plays the violin and the viola, and, as a boy, was alto solvist in a vested choir. On many occasions he has addressed large audiences on musical themes. During the war Mr. Waldo was correspondent from several points between the English Channel and Constantinople. In 1920 he journeyed from Finland to the Persian frontier as a Near East Relief Commissioner, and in 1922 he crossed northwestern Canada to the Arctic Zone. He has also visited the Labrador coast and has cruised with Dr. Grenfell and has paid two visits to Panama, which were followed by articles in technical periodicals. His articles have appeared in several magazines, and he is the author of four books. A fifth is to appear in September. In 1920 he was given the degree of Doctor of Letters by Ursinus College, and he is a Fellow of the Royal Geographical Society.

says the Apocrypha, and the proper enveloping atmosphere of music is a sympathetic silence. But silence is not merely the necessary precedent condition; there must be soundless intervals now and then in the midst of the composition, when the instruments and voices cease, their scores marked "tacet." At the back of the orchestra the double-bass players stand with their arms folded, or draped gracefully over the looming instruments. Perhaps it is the drums or the harps that have nothing to do, or the horns secure a welcome breathing interval to rest the embouchure. All cannot perform the whole of the time; each must in turn be idle. In a chorus of singers, if every division was incessantly occupied the music would be breathless and restless. There would be a want of those dramatic contrasts due to the incisive impact of a note after a lull. In the almost appossible staccatos of the choral part of Beethoven's Ninth Symphony, no doubt the long and tedious wait for the singers enhances the appeal when at last they Silence Enhances Emotion

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Silence, in the form of a rest or pause in the perormance of music, is in the full meaning of the word interlude. It is a positive contribution to the effect the sound-an enhancement of emotion which the music is intended to convey. Again and again Bach, m the "B Minor Mass" or the "Passion Music of St. Matthew" or "St. John," works up to an enormous dimax and then at the crest of the rise gives us a thrilled, supernal instant of stillness-intense, impassioned and exalting-as though to say (in Sir Edwin Arnold's phrase) that climbing thought can go no higher, and is now standing in the ineffahle presence of the divine. Beethoven again and again resorts to a silence of this sort; in his symphonies, in his quartets, in his songs-among which "Adelaide" offers a salient example. Robert Franz, Schumann, Schubert and lesser figures in the world of song repeatedly leave in the melody or in the supporting chords that hiatus which is not an emptiness but a prolongation in the mind of the beauty and the meaning of the sound. Wordsworth's lines in "The Solitary Reaper" give expression to this idea:

"The music in my heart I bore Long after it was heard no more."

White Spaces in Art

The cognate arts offer parallels to the emotional effect of the silences in music. Take, for example, an etching of Zorn. The white spaces in the picture are comparable with the "rests." Where the lines appear, there are the very tint and accent of life; and by the magic of the etcher's art where the lines do not appear, in the sentient "blank spaces," the surface seems likewise to have taken the impress of the artist's mind and hand. The unstroked surface has a certain soft, radiant glow as significant as the effect of the lines. But it is necessary to a contrast, in the art of the etcher, that there should be the blank areas in order that where the lines are made these darker regions may stand out in relief. White is pianissimo; black is fortissimo; and there are infinite gradations between. As there could be no sound, unless there were silence out of which it started, so there could be no darkness without light for its background. The artist, with brush, or pen, or etcher's needle, or graver's tool must know how much not to do-how much to let alone.

Silence in the Drama

To take a parallel from another art-who has not realized the significant effect of a "speaking silence" in a play? In John Drinkwater's "Abraham Lincoln' there is no more impressive moment than when Mr. Mc-Glynn, impersonating Lincoln, stands in silent yet eloquent contemplation of the map of the United States. That silence has four dimensions—and in those dimensions there are included the length and breadth of the

not need to be protracted to gain its effect. Its power is in the intensive thrill of a brief interval. By what Lincoln does not say, as he considers the immensity of his problem, and his duty to all of the people of

the time, the impression of his utterances is enhanced. John Barrymore's "Hamlet" is illuminated by brilliant flashes of silence-as Shakespeare meant his play and the psychology of its central impersonator should be. What are Hamlet's last words? "The rest is silence," All that could not be entrusted to the relative futility and impotence of words may be safely committed to the understanding, which, because it is inexpressible, abstains



FULLERTON WALDO

The actor lowers his voice, or is entirely quiet, hecause he knows his dynamic climaxes gain thereby. If he talked all the time at the top of his voice, he would be as the musician who plays loudly all the time. There would be no accent, no proper emphasis, no "tone-color." There would be nothing to choose hetween a foreground and a background; the waves of emotion would be without a crest.

Sans Jazz

I recently ate my dinner in a restaurant in New York which had dispensed with the noise of "jazz" as played by unholy combinations of instruments. There was no syncopated cacophony against which the voice must strain to hold its own in conversation. Instead, the sole music was that of a canary blithely singing. It is too bad to put a song-bird in a cage at all. If one waived that displeasing feature, there would be pure joy in the sound of the gentle, tender, pellucid song of the bird, instead of the crash of gongs, the klop of drumsticks, the clank of cow-bells, the squawking saxophone, the unearthly din of all the apparatus which the modern dance orchestra employs. The lights were dim as the tones of the bird were subdued. The diner ate his meal in peace, and gave thanks for the absence of the usual noisy concomitants of dinner in a city restaurant. Those who love music most are those who care least to have it profaned by extraneous sounds that are at war with music. They love the silence-as Matthew Arnold in "The New Age" loves the hush that follows a braying and bawling activity. They are fond of silence, not for its own sake merely, but because from the silence there comes the "beauty born of murmuring

"Show not forth words where there is a musician," country. The suspense does not long endure. It does sound" which makes our earth man's purer, dearer

The trouble with some of to-day's most advanced composers is that, obsessed by "the dominion of din," they do not realize the power of reticence, the majesty of silence. They seem to suppose that they must be making all the noise they can, all the time, with all the means at their command. In the words of the English humorist Graves, in his burlesque translation of Horace, they "worship the strenuous splendor of absolute noise." So that the poet breathes a fervent aspiration for a surcease of sound:

"From trumpets that pierce like an arrow, And freeze all the brains in my skull, From cymbals that eurdle my marrow I long for a merciful lull."

If the hearer is within his right in demanding an occasional respite lest the ear be surfeited, still more essential to the executant of music is it that there should be within the auditorium no vibrations that are at war with the tones he elicits and the emotional atmosphere he must evoke by the power, of his art. I recall a concert of the Kneisel Quartet in Sanders Theatre. at Cambridge, a hall that like the Academy of Music in Philadelphia is almost miraculously perfect in its acoustical adjustments, so that the lightest whisper tells and the most delicate and evanescent filament of musical sound counts for its fullest value. The players were about to begin the slow movement of a Beethoven quartet, but Mr. Kneisel, with an infinitesimal shake of the head, signaled to the rest for silence. They waited until the audience wondered and became slightly restive. Just then the great hell of the clock-tower overhead, with a voice as great as that of Big Ben above the House of Parliament, in solemn reverheration began to proclaim the hour of nine, taking nearly half a minute to complete its annunciation. If Mr. Kneisel had not been forethoughtful, the effect of the first phrase of the music would have been ruined beyond repair by the jarring intrusion.

Paderewski's Rebuke

Often one is tempted to believe the listening ear the better half of music, and every musician does his best work for the audience that is in the happy state press agents delight to describe as "spellbound." It was at such an instant of enthralled and transcendental suspense that the famous and historic cry of the Boston woman rang out in the old Music Hall: "We fry ours in butter!" She has gone down to fame as the typical musical Philistine, but she has many sisters. Belonging to her unblest clan are those who bring a devastating cough into the concert room, those who make audible comment, those who enter a box after the music has begun and greet affably everybody in it, those who rise up egregiously to catch a train or meet a friend and slam the door as they go out. It was one such who led Paderewski despairingly to cry, as the chill wind streamed to the platform: "I am not an out-of-door pianist!" Of all important places for silence, the musical auditorium is foremost. It seems fair to say that he who holds a ticket to a concert has accepted a contract or made a compact to keep still. He becomes a fellow conspirator to produce such a soundlessness as that of Thomas Hood's sonnet on silence:

"There is a silence where hath been no sound, There is a silence where no sound may be.

That description surely conveys the ultimatum as to stillness!

von Bülow's Advice

Charles Villiers Stanford in his little book "Musical Composition" emphasizes the value of rests to the composer, the performer and the listener. He cites Hans you Bülow's advice to players and writers to "let the air in," and as far as the hearer is concerned, his own words are worth quoting: "It has been truly said that some of the most thrilling moments in music have been

of the Dutchman in the second act of Wagner's opera the silences after 'Hear and Answer' in the familiar Baal chorus of the 'Elijah,' and, perhaps the most impressive of all, the silence which succeeds the Trumpet Call in the second act of 'Fidelio'). To hit upon the right moment for this effect is no easy matter; it must never miss fire, and never sound like a complete finish. To do it successfully requires a dramatic mind; but all composers must be endowed with that gift if their music is to possess any measure of vitality

The Radio in Music Teaching

By Robert Price

WHEN the fad for reproducing machines and piano players swept the country, Miss C., contrary to many of study for many boys and girls would be discouraged by these mechanical contrivances, at once saw an opportunity for motivation. She secured records of many compositions which she could teach, installed her own reproducing machine in her studio and, whenever possible, made these master interpretations a part of her lessons. When she learned that a piano player had been purchased for the home of a pupil, she immediately found an opportunity for conferring with the parents and advising the selection of certain rolls likely to be of use in future lessons.

Miss C. is now finding new and even more interesting uses for the radio. To her other data, she has now added a list of the pupils in whose homes receiving sets have heen installed. Each day, as a part of her preparation for the day's work, she scans the radio announcements in the morning paper for any composition which she may assign to advantage during the day.

For instance, she sees that Station XYZ will broadcast in their concert this evening, a piano group consisting of MacDowell's To a Water Lily, Godard's Valse Chromatique and a Chopin Etude. Here is just the chance to begin William B's study of MacDowell. He has acquired a sufficient technic, but tone pictures have always been more or less difficult for him to appreciate, To a Water Lily will be worked out in today's lesson and this shall be followed up by a radio interpretation, tonight. Mary S. is finding chromatics tiresome; Godard's beautiful work will be an inspiration. Robert R. will be ready for the Chopin Etude next week. Part of his assignment, today, will be to listen in tonight, as a preparation for taking up this master work. Down in Miss C's notebook go these suggestions, the name of the station and the hour of broadcasting. Nearly every week, there is some radio idea to be employed to advantage

Miss C. also stimulates her music study by requesting her pupils to listen in for piano numbers which please them and which they wish to work out themselves in their lessons with her. The reports give her an idea of the type of music which appeals most to the different individuals, and aid in choosing proper study material.

An example of Miss C's alertness occurred the other

day when she telephoned in at our home. "Please tell George, that the Tschaikowsky Etude which he is working on, will be broadcasted this evening at 8:30 from Station-. I am personally acquainted with the pianist on the program and am certain that George will get some valuable suggestions from hearing this interpretation.' George listened in and went to work with an interest that we had not known for days.

Miss C, carries her radio idea even farther, utilizing it at the meetings of her Junior Music Club. The radio reports from programs heard since the last meeting, are an established feature. She tells me that this is one of the best aids she has in developing an appreciation of good

Piano Art and the Pianist's Age

Several of our planistic heroes are nearing, or have even passed, the scriptural limit as to years. Opinions from inside the charmed circle are always interesting, and so it is refreshing to have Moritz Rosenthal's estimate of the elder artist's powers.

"A man of sixty should be able to play better than a younger man, provided he has lived wisely. It is considered nothing strange to expect the best thought from a writer or thinker at the age of sixty, and with as much right it can be expected of a musician. After all, a man at sixty is through with small points and technicalities and only heart and mind are needed.'

"What is important is that the music be played in the right way, with the proper spirit, style, life, emotion and enthusiasm, whether it is with the notes or without."

Stories For the Lesson Hour

By Leonora Sill Ashton

ONE hour a week, which is the generally allotted period for a piano fession, is a very minited time in winding to compress all we wish to innart to our pupils. Not-much drudgery, and speak of it in the presence of the

of theory and history into each lesson. At the earliest opportunity, when the first little pieces from Schumann's "Album for the Young" are given, put a note on the lesson slip, "Find out something about Schumann.'

Carry out this idea with each composer as a work of his is given; and, when a scholar is old enough to do so, have him to write all these little histories in a note book and to keep them for reference. "The Child's Own Book of Great Musicians," by Mr. Thomas Tabber, is excellent to use as prizes and serves this branch of teaching in a very satisfactory manner.

In this connection try to fix the different schools of music in the scholar's mind, the classic, the romantic, and the modern or impressionistic, giving as few details as possible, but trying to make the matter clear. Perhaps the simplest way to present the subject of these different schools is to associate certain great names with each. Then, as the course of study pregresses, show the characteristics of these schools as expressed in the works of the composers. Out of this will grow naturally a slight acquaintance with form, and, if not an analytic and pedagogic knowledge, still a comprehensive and intelligent understanding of music.

To almost every form can be attached a story which will appeal to the child's imagination. A description of the minuet may be amplified by a picture of Washington and the stately ladies of his time. The history of the polonaise is full of suggestive anecdotes. The tarantella, with its strange connections, all of the dances, the cradle song, the barcarolle,-these have a mist of story atmosphere around them that cannot help but

Keeping the Child's Interest Alive

By Mary Alice Smith

Upon what do you depend to keep the very young pupil's interest alive? Do you sometimes let her put words to her little piece? Any little study with a name is to the childish mind "a piece."

Louise's "Course" contains a study called "Contentment." It has only sixteen measures, eight in the first part, and eight in the second, but it has form and character; it suggests a song, a quiet song like its name. Louise is not a musical child but her interest has never lagged, and in order that it shall not, her teacher must keep wide awake.

"Did you ever attempt to put words to music?" I asked her one day.

"Oh no, Miss S---!" she answered, startled at the mere mention of such undertaking.

Quietly I opened the way by putting words impromptu to her little study, and explaining in a few sentences the how of it. A bright girl, her interest was immediately caught, and at her next lesson, with modest pride she handed over her first attempt at verse-making. It was surprisingly good, and pleased her greatly.

Minnie and Alice live in the same house and report together for their lessons. Timid little Minnie had in her Standard Graded Course a little study-or piece. (for it had a name!)—that almost sang itself. "Suppose," suggested, "you write words to this beautiful little piece, and bring them to me?" Her color deepened as she assented, but with such evident doubt of herself that I felt almost sorry to have mentioned it. What was my surprise then, when on Friday the two quiet little maids came again and laid before me words so good that they really did them credit.

"Alice and I wrote them together," said Minnie,and I could but smile as I pictured the two little heads bent together in their earnestness to make the lines fall right,—the meter, the phrasing, the rhyme; for more musical perception was called for than in Louise's effort, But in both "songs" the sentiment was refined and lovely. and the unconcealed pride of the three attested to the interest taken.

Pleasing the Little Folks

When little Margaret first arrived at the realization that C and E produce harmony, she felt the world of music opening to her. "Listen," she called rapturously to her mother, "to this chord!" And when her father came in, in the evening, she ran to show him. Fitting her baby fingers to the keys she pressed them gently, and bent her ear. "Isn't this chord beautiful?" she said.

And amused as her parents were they took her at seriously as does her teacher, and respected her point of understanding, and appreciation,

Children must think they are doing something, and that their little work has real meaning and dignity. Too many elders regard the first months of study as only in withstanding this fact, we must try to bring some outline children in a way that is almost belittling. In some begin away from parental interference and so-called "help." Since this can seldom be, the teacher's skill is needed even more to awaken and preserve interest, and the surest way to accomplish this is by realizing and estimating the child's comprehension. Her simple work treated with quiet and respect unfolds to her its beauties whereas being rushed along into work beyond her grasn she comes in a short time to confusion and careless habits, and realizing that she is not doing well, to dis-

A mistake the teacher is apt to make is playing the little piece in a tempo and with a dash the child cannot hope to attain. To play to the childish understanding, quietly and not too rapidly, is far safer and certainly kinder, for only by this means can the very young mind grasp with clearness and comprehension, the meaning of the composer.

Creating Atmosphere

By M. E. Keating

THE mere studying of notes, fingering, counting time, rests, and so forth, becomes for young students a drudgery, unless the imagination is awakened. After mastering the necessary details of playing correctly, then picture should be painted, with particular attention to the finishing touches. With many talented pupils excellent results are obtained when mounted pictures of hunting scenes, meditations, boat scenes, folk dances, and so forth, are exhibited, of course an appropriate one, for illustration of the selection in hand.

Perry pictures, also art pictures that can be obtained at any art store, would be useful. The effect of concentration obtained in this manner is wonderful, and work takes on new life

This leaves an impression of hidden beauty on the roung mind, that is sometimes where we least expect to

Schumann, the great musician, glorified little scenes in every-day life, by making the pictures in music, thereby writing classic gems that are imperishable. He must have concentrated on some picture or scene; why not young folks of to-day? Who knows but that there may be a great musician in some student class, who may become famous with the aid of music-dream pictures.

Rosenthal-Prodigy and Artist

ROSENTHAL's unusual musical precocity, as a mere child, attracted so much attention that throughout maturity he has had to combat the current impression that the prodigy exhausts his talent by developing certain powers beyond what the child physique can support. He tells thus how he avoided this misfortune:

"I have been wise for my own needs. When I was sixteen I gave up concerts, and studied hard for four years. As a mature man, I knew that if I was to keep my place as a foremost pianist, I must color my playing with new experiences and nuances all the time. In fifty years I grew, and the pianos I play on grew to be more orchestral, and so what I give to my playing today is a half century riper and richer than when as an infant prodigy I played before the Czar of Russia and as court pianist to the Queen of Roumania."

Rossini's Inevitable Sarcasm

By P. R. Fromiconi

No Sicilian ever sheathed a sharper stiletto than Rossini's sarcasm. He cared little how hard or how deep he struck. He had no patience with mediocrity; and when he was bored he retaliated with his bitter wit.

Once a presumptuous pianist-composer insisted upon playing one of his compositions for Rossini. The pianist shook his leonine locks and pounded the keyboard until he was bathed in sweat. It was a fearful piece and Rossini was both mad and flabbergasted.

"There," smiled the composer-pianist; "What do you think of that?"

Rossini retorted quickly, "Marvelous,-wonderfulyou are greater than the Almighty Himself. The Almighty created the earth-but you-you created chaos.

The Teachers' Round Table

Conducted by PROF, CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Popular Music

THE ETUDE

A young woman of about twenty-five has come to me for lessons, who has had little previous musice experience. She cares only in a very superficial way for music—wants to learn to read readily and play popular music in a position to refuse and play popular music in a position to refuse pupils. What would you advise?

MRS. L. F. M.

Here is an opportunity for you to show your tact in arousing a genuine interest in music and in elevating the

young woman's taste. To accomplish these things, you must first of all give her interesting and attractive work to do. She will doubtless agree, if you explain the matter to her carefully, that a certain amount of technical drill is inevitable, in the way of scales, arpeggios and finger exercises. So give her small and varied doses of these, not allowing them to become a bugbear. Then, choose studies of a genuinely musical style, such as Burgmüller Op. 100 or Heller's Op. 47, showing her how each phrase may be given significance by the proper accent and melodic expression. Under the guise of studies, too, you may introduce pieces of an even higher type, such as those in Schumann's Op. 68, or the easier sonatas of Haydn

Meanwhile, for "pieces," let her have her light music even ragtime, if necessary. A book of easy pieces may be used for sight-reading by assigning a certain amount

She will thus have a chance continually to compare "trashy" music with music of real worth; and in the end, if she is not utterly hopeless, the latter should win out. If you can only accomplish this result, you may congratulate yourself on having done the work of a real musical missionary!

Reasons for Summer Music Studies

Would you give me a list of reasons why piane pupils should continue their lossons during the summer term? There into the shiftest doubt in my mind about the value of such work, but I need definite, practical, personsive arguments to convince some of my patrons.—M. C.

I heartily endorse your stand in this matter, and will cite the following reasons as especially cogent:

1. A long period of idleness, such as the summer vacation often stands for, is demoralizing and unnatural for children and grown-ups alike. How better may it be avoided than by the study of music, which combines exercise, recreation and pleasant mental effort?

2. The growth of summer schools and camps shows that parents and teachers realize the importance of organizing the vacation time to some useful purpose. Satan finds some mischief still, for idle hands to do! Regular lesson and practice hours will mightily aid toward defeating his satanic majesty's machinations.

3. During the winter, music is crowded into close quarters by the press of school studies. On the contrary, the long summer days offer unlimited time for practice, if only one has the good sense and proper guidance to turn them to profit.

4. There is less liability of interruption during the summer from severe storms, coughs and colds, measles and other such winter diversions.

5. The "soft summer breezes" and penetrating warmth of July and August are just the things to limber and relax the muscles, so that fingers and arms are in better condition for piano practice than at any other time of the year, and can consequently be more readily trained in the way they should go.

6. Inasmuch as teachers, as a rule, are not so driven with work in the summer, they are able to give more individual attention to their pupils.

7. The summer, with its outdoor life and brilliant natural coloring, is the period par excellence for inspiration in all matters pertaining to art.

8. Music, like all the arts, should be founded on the

9. From the above considerations it follows that a proved this fact to my own satisfaction, at least, through more trouble in piano technic than anything else of which many seasons of summer teaching. Indeed, I have often I know.

found that a pupil will accomplish more by five or six weeks of concentrated summer practice than the same pupil will accomplish in all the rest of the year put

If your patrons are not convinced by these arguments, I'm sure I can think up some more, for the woods are

Courses of Study

Courses of Study

What is your opinion of the Matheus Graded

Course of Plano Study? I have a buss and have
been very successful, but have been trilletzed for
using it straight through, histead of miscellaneous
work. I use sheet number in connection with

it.—B. V. S.

It is a fact recognized by all educators that the teaching of any subject is facilitated by the use of a wellcompiled text-book. No teacher of mathematics, spelling, history and the like in our schools, for instance, would scorn the use of such a guide.

One reason, indeed, for the aimless and slovenly teaching of music, of which there has been (and, I am afraid, still is) an alarming amount in circulation, is the hit-or-miss, unorganized presentation of all branches of practical music.

Fortunately there are now available a number of reliable text-book courses for the use of piano teachers, prepared by teachers of wide experience, who have deoted years to the best possible arrangement of the fundamental teaching materials. Since the Mathews course represents an excellent example of such a textbook, I certainly can commend you for using it; and I should not be disturbed by such unintelligent criticism as you mention. Naturally a clever teacher will introduce other material into such a course, and will vary in some of its details to meet individual necds. But it will nevertheless fill an all-important office in serving as a basis for logical and well-balanced instruction.

The Hand Touch

The Hand Touch
One of my pupils, an exceptionally talented young
woman of twenty-two, came to make the
woman of twenty-two, came to make the
thought of the twenty-two transporters of the
thought of the twenty-two transporters of the
same twenty-two transporters of the
transporters of the twenty-

Certainly at the age you mention the young woman's muscles should be at the acme of suppleness. Evidently something is the matter with her technic if it does not aid, as it should, rather than hinder her powers of in-

She needs to cultivate with all her might the hand touch, which involves a throwing of the hand over and into the keys, with perfect relaxation of the wrist muscles. To develop this touch, first place the hand on the keys with the wrist loose, but the fingers curved and Raise the second finger about a half-inch above the key and then sound the key by a sharp stroke. If the wrist is properly loose, it will react suddenly upward, as though the hand were working on a pivot in

The unbroken line represents the original position, and the dotted line the position when the key is sounded. Continue this exercise by striking eight times with each finger, taking care that the wrist invariably reacts upward with each stroke. Immediately after the tone is produced, arm, hand and fingers should resume their

In nearly all kinds of scale and arpeggio practice this "play" impulse, which is at its height in the "good old hand touch should be used. The upward reaction on the wrist need not be so evident in quick playing; but it should always be present because, to prevent it, one is obliged to stiffen the wrist, which is the very thing we than is possible at any other period of the year. I have are trying to prevent. Stiff wrists are the cause of

Chopin's Études

Will you kindly suggest the best progressive order in which to study the Chopla Etudes, Op. 10, Op. 25, and the three separate ones?

Any such grading must be a more or less personal one, since what is difficult for some pupils is easy for others, and vice versa. The following order, however, will at least furnish a basis on which one can work. The grades will more or less overlap.

Grade 7 The three separate studies, in the given order.

Grade 8 Op. 25, No. 2; Op. 25, No. 9 (Butterfly); Op. 10, No. 6; Op. 10, No. 9; Op. 10, No. 3; Op. 10, No. 2; Op. 25,

No. 4; (Inquietude); Op. No. 1. Grade S

Op. 25, No. 1 (Aeolian Harp); Op. 10, No. 12 (Revo lutionary); Op. 25, No. 5; Op. 10; No. 5 (On black keys) Op. 25, No. 7 (Nocturnc); Op. 25, No. 3; Op. 10, No. 7 (Toccata); Op. 10, No. 11. Cenda 10

Op. 25, No. 11 (Winter Wind); Op. 10, No. 8; Op. 25, No. 6; Op. 10, No. 4; Op. 25, No. 10; Op. 25, No. 12; Op. 25, No. 8; Op. 10, No. 10.

I may cite von Bulow as authority for considering Op. 10, No. 10 the most difficult of all. Another tough nut to crack, Op. 25, No. 8 he called "the most useful exercise in the whole range of Etude literature

The Minor Scales

Which form of the scales do you advise me to teach my pupils?--E. B.

Since we are after practical results, is it not wise to seek the answer by asking another question:

"What form of minor scales is most frequent in piano

compositions?" Careful research reveals the fact that in the great majority of cases the forms used are the melodic minor in ascending and the harmonic minor in descending. Hence the scale most thoroughly practical is the mixed minor, For example, here is the natural scale in its mixed form:

For the sake of simplicity, however, it is well to begin the minors with young pupils by a few scales, such as a, c, b, d and g, in the strict harmonic form. When the pupil has become thoroughly familiar with these, the mixed form may be substituted for permanent use.

While the mixed minors may seem somewhat puzzling at first sight, I have found no great difficulty in teaching them, if they are carefully explained to the pupil and are not administered in too large doses. Generally speaking, each scale uses the same fingering as the major scale which begins on the same key. This is the case with all those that begin on white keys. Exceptions in the case of those that begin on black keys are as follows:

Left-hand fingering of B and E:

Right-hand fingering of F# and C#:

The last two are most difficult of all, since the fingering of the ascending scale differs widely from that of the

SIENDER BUT LOVELY

Young musicians who want to play only "modern" pieces may read with profit the words of H. C. Banister, a once-distinguished English teacher. They are taken from his book, Interludes, compiled from seven lectures delivered between the years 1891 and 1897, "Beware of thinking that a century or two ago, the art (of music) was in its infancy," he writes, "or that those who then produced music were mere babes, or even-by a paradoxical perversity -estimating them as 'old fogies.' You see, or hear, or try to play, a modern piece of music, with many notes in a bar; perhaps very fine, but not because of its many notes. And then you turn to an older work with very few notes and think it slender, and almost imagine that the composer did not put down more notes because he could not think of any; the few expressed his clearly defined strong ideas.

much there is, in small compass, and with when she first heard it. One should re- occupies in dying-and they call that drasmall show, in one of Bach's two-part member that the musical world of Ger- matic! Levi says that Wagner is a better Inventions, which you may have almost set many was at that time divided between the musician than Gluck! aside as dry little exercises, and would have Brahmsites and the Wagnerites. Brahms all fools or am I a fool? The subject seems been ready to join some one that I once was a lifelong friend of the Schumanns, to me so wretched; a love-madnies brought heard say concerning the children who were and owed his discovery to Robert's critical about by a potion—how is it possible to condemned—mark you, not pricileged—to discernment. Brahms and Wagner them: take the slightest interest in the lovers? It were often destitute of all grace. He selplay them, "Poor little things!"

GAY MUSIC MEANS HARD LABOR

THE popular notion of a composer feverishly pounding at the piano in search of "inspiration" is not borne out by the following statement of Sir Arthur Sullivan of "Pinafore" fame, in a biography of him written by Arthur Lawrence, Sullivan may have lacked depth, but he did not lack spontaneity, gaiety and even tender nathos; not to mention sound musicianship.

"Of course the use of the piano," Sir Arthur remarks, "would limit me terribly, and as to the inspirational theory, although I admit that sometimes a happy phrase will occur to one quite unexpectedly rather than the result of any definite reasoning process, musical composition, like everything else, is the result of hard work and there is really nothing speculative or spasmodic about it. Moreover, the happy thoughts which seem to come to one only occur after hard work and steady persistence. It will always happen that one is better ready for work needing inventiveness at one time than another. One day work is hard and another day it is easy; but if I had waited for inspiration I am afraid I should have done nothing. The miner does not sit at the top of the shaft waiting for the coal to come bubbling up to the surface. One must go deep down and work out every vein carefully."

BEETHOVEN AND THE GRAVY

THAYER, in his Life of Ludwig van Beethoven, quotes Ries in the following incident, which shows Beethoven's irascible

"Beethoven was often extremely violent. One day we were eating our noonday meal ford Jones, in The New Republic; and- and plays or sings, and bows, once to the at the Swan Inn; the waiter brought him answering his own question—"If you do, audience, once to Sousa, and retires. Right his waistcoat pocket for many years the wrong dish. Scarcely had Beethoven which the waiter answered in a manner not altogether modest, when Beethoven seized the dish (it was a mess of lungs with the dish (it was a mess of lungs with metropolitan centers fail to appreciate her to go back. Sousa is boss. We like years. Will you permit me to disclose it waiter's head. The poor fellow had an Sousa, and for the same reasons. As he that, arm full of other dishes (an adeptness says: "We don't want any nonsense about wheteree) and could not help himself. The airs. Sousa knows that. He knows just —like a dress suit—but they show that case opened. The startled Measters saw tegrey and down his face. He and Beet-how we feel."

how we feel."

be's the conductor and has put them on his own portrait in miniature surrounded for our benefit. There is subtle flattery in by an enameled inscription, in a rabic Finally, Beethoven, himself, was overcome ciency. His program just clicks like a

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

CLARA SCHUMANN ON WAGNER'S MASTERPIECE

nothing if partisan in her predilections. In whole artistic career. I held out to the end, the following extract from her dary as I wished to have heard it all. Neither (dated Klosters, August, 1875, and quoted of them does anything but sleep and sing by Berthold Litzmann) we learn what she during the second act, and the whole of "Did you ever observe, or think, how thought of Wagner's "Tristan und Isolde" Act 3—quite forty minutes—Tristan selves never approved of the partisanship is not emotion, it is a disease, and they tear

sive thing I ever saw or heard in my life. forever, and exclaining against it. To have to sit through a whole evening,

Robert Schumann, was a great artist, but well say-the saddest experience of my

Notwithstanding · Mme. Schuman's viowatching and listening to such love-lunacy lence, many musicians will say with the costly piece. Everything was overturned till every feeling of decency was outraged, present writer, "Oh, to be eighteen again soiled and destroyed It is hard to comand to see not only the audience but the and hear 'Tristan' for the first time!"

Concerning Anton's brother, we learn.

partly because his work as Director of the

THE BROTHERS RUBINSTEIN

In her Memories and Adventures, Louise Heritte-Viardot, daughter of Pauline Viat- "Rubinstein's brother Nicolas played as well dot, writes interestingly about Anton Rubin- as he did, but he was not so well known, stein and his brother Nicolas,

"I first became acquainted with Anton Rubinstein when I was a child," she tells us. "It was not till some years later, when two wines. No one who ever heard the two we were living in Baden-Baden, that I be- brothers play an orchestral score at sight as came intimate with him and was able to ad- a duet could ever forget it. I believe they mire this divinely gifted musician. He had would have played with the same ease and njured his knee at that time and was obliged 'intelligence if the music had been placed beto lie on a chaise-longue all day, a victim to fore them upside down. ennui. Every afternoon I went to play chess "Trouble had driven Nicolas to drink, for with him, but sometimes I asked for music his wife had deserted him. I was once at a instead. His piano was just behind the party in St. Petersburg when a young lady chaise-longue so he had only to turn around asked him if he had any children. 'No,' he and stretch out his arms. In this exceed- answered, 'but my wife has.' In spite of his ingly awkward position he would play for lucrative appointment he never had a penny hours at a time, always by heart and more in his pocket. He gave all he had to poor He was always a little nervous in public.
But truly his playing was inspired."

He had to poor exquisitely than he ever played in public.
But it was impossible to keep him from drink, and he died from delirium tremens."

REMORSELESS EFFICIENCY IN MUSIC

spoken a few words about the matter, it." Mr. Jones knows the American small her back with a glance, and then there is some friends, a man who was passing by is wrong, however, in supposing we of the arm full of ourse the supplies our music. It isn't American to put on We like them, too. They're not obtrusive touched a spring and the bottom of the

Hover ferences and most removed with laughter. mire about Sousa is his remorseless effi- that. Besides, they keep the music clean. characters The unknown, who was the

"Do you people in the metropolis have ready, the band begins. And when the Sousa and his band?" asks Howard Mum- soloist comes, he (or she) steps forward I don't believe you know anything about at the edge of the platform Sousa calls One day, while he was showing it to town and how it feels about Sousa. He an encore — Beethoven's "Minuet" or accosted him and said, "Rossini, you do

with the comicalness of the situation, as great shining machine. One bow to the writing marches? Forever? We hope so, the meaning of the inscription although with the comeanes of the sales who are the water who wanted to scold could not, audience—and none of your foreign bows. We don't think he will ever die because he Rossini pleaded with him to do as. From hecause he was kept busy licking from his either, but a stiff American bow as if he is ourselves. He is an institution with us that time Rossini conceived such an invinbecause ne was kept only noting from its country and a sun-comfortable about bowing like Ford ears and the school reader and cible dislike for the watch that he put it making the most ridiculous grimaces the as we are—and then he turns around and the Fourth of July. He is living proof that while. It was a nicture worthy of Hogarth," without any foolishness about getting America is all right."

THE ETUDE

COULD YOU DO THIS? GEORGE HENSCHEL, in his book, Recolections of Johannes Brahms, gives the following incident which shows how quick was the ear of the great composer and how swift his musical intuitions.

"Last evening we sat downstairs in the coffee-room, having supper, when suddenly someone in the adjoining dining-hall began to play Chopin's Study in A flat on the piano. I sprang up, intending to put a stop to it, and exclaiming, 'Oh, these women!'
when Brahms said, 'No, my dear, this is no woman.' I went to the hall to look, and found he was right. 'Yes,' he said, 'in this respect I am hardly ever mistaken; CLARA SCHUMANN, the devoted wife of musicians delighted with it was-I may and it is by no means an easy thing to distinguish by the sense of hearing alone, a feminine man from a masculine woman!"

THE HELPLESS BEETHOUSEN

A vivid picture of Beethoven's home surroundings is presented by Ferdinand Ries, as quoted by Thayer in the latter's famous biography of the noble-minded but ill-kept master:

"In his behavior Beethoven was awkward and helpless; his uncouth movements dom took anything into his hands without their hearts out of their bodies, while the dropping and breaking it. Thus he fretheir bearts out of their bearts out of their bodds, while the susping and dreating it. Into he free the west to Tristan and Isolde this since expresses a fall in the most repulse quently knocked his included into the evening, she writes. It is the most repulse manner. I could go on lamenting over it pianoforte, which stood near by the side ture was safe from him, least of all a prehend how he accomplished so much as to shave himself even, leaving out of con sideration the number of cuts on his cheeks. He could never learn to dance in

> "Beethoven attached no value to his manuscripts: after they were printed they lay for the greater part in an antero m or on the floor among other pieces music. I often put his music to right Moscow Conservatory kept him in that city, but whenever he hunted something, ever and also because he was generally in the thing was thrown into confusion again. condition known to the French as between might at that time have carried away original manuscripts of all his printed pieces, and if I had asked him for then he would unquestionably have given them me without a thought."

If Beethoven was careless of his manu scripts after they had been engraved, how ever, it is fair to him to remember that I was very meticulous in his actual writing of them. No detail escaped him, and he was most careful in reading the engravers proofs, as his letters show. Very few errors have crept into Beethoven's works for which he himself was responsible

The artist strives to perfect his work; the artisan strives to get through it.

-W. G. Gannett.

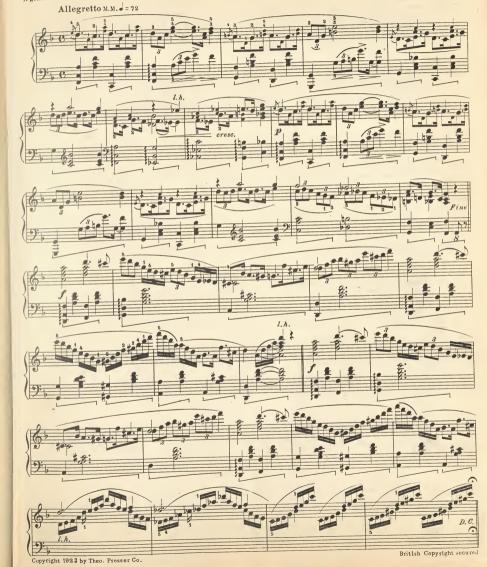
SUPERSTITIONS OF ROSSINI

KING Louis Philippe of France had given Rossini a beautiful repeating watch. Rossini, proud of this gift, carried it in "Dixie." Sousa watches her all the time, not know the secret of your watch Sometimes we can even see Sousa telling although you have carried it for so many to you?" Rossini, with a knowing smile And those white gloves of his. handed it to him. The unknown man How long has that man been maker of the watch refused to tell Rossini discovered it, covered with dust,

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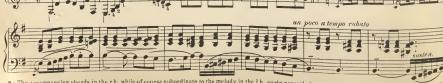
A biographical sketch of the late Mr. Sternberg, together with an article, will be found upon another page of this issue. In this Elegie, one of his last compositions, and his favorite, Mr. Sternberg seems to have written his own Requiem. CONSTANTIN STERNBERG, Op. 121, No. 2





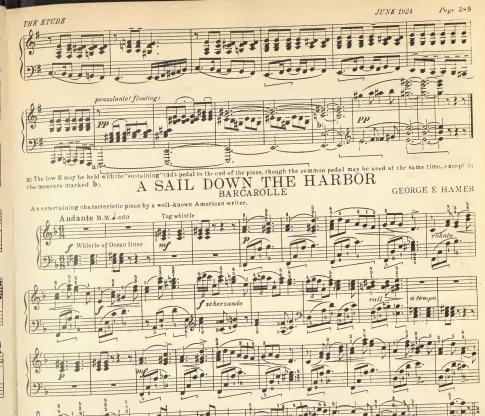






a: The accompanying chords in the r.h., while of course subordinate to the melody in the l.h., ought nevertheless to make every little harmonic shifting delicately noticeable.

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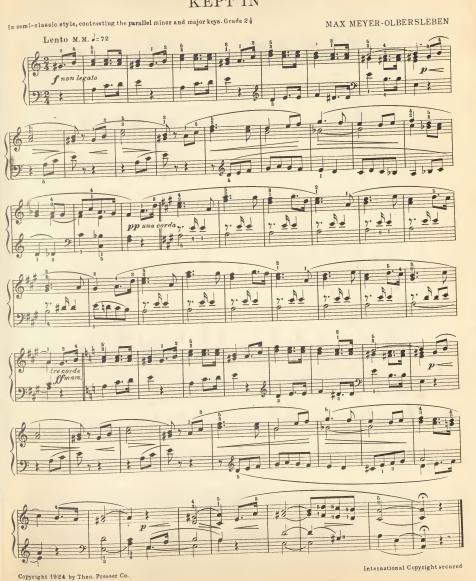


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REVEL OF THE GOBLINS
GALOP DE CONCERT
PRIMO

H. ENGELMANN

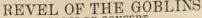




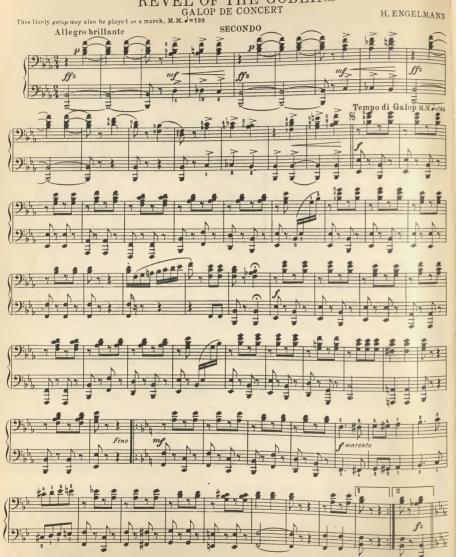








H. ENGELMANN





Fine of Trio (D.S.)

Fine of Trio (D.S.)

Fine of Trio (D.S.)

* From here go back to Trio and play to Fine of Trio; then go back to % and play to Fine

PRIMO * From here go back to Trio and play to Fine of Trio; then go back to % and play to Fine

THE ETUDE

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JUNE 1924

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How She Solved the Problem

"I am a stenographer and work in a city 12 miles from where I live. We have an interurban railroad but it is 2 miles from my home, and the train schedule does not fit in with my office hours, so I decided to the concept more of the concept more o

'My salary is rather small because I am

only seventeen and am holding my first position in the business world. Before deciding to buy a car, I secured four regular

deciding to buy a car, I secured four regular passengers from my own town, who did not like the train schedule any better than I did and were therefore very glad to become my passengers. From each of these four

people I receive \$2 a week, which totals over \$32 a month, besides saving my own

"The actual running expense of the car, so far, has averaged between \$12 and \$14 a month, so that I have a nice surplus left to apply on my monthly payments, and I hope to have the car paid for in less time

"When it is paid for, I feel sure that my income from passengers will more than pay my running expenses, and whatever repairs are needed for a year or two at least. "I have had my car four months and it has given complete satisfaction in every way. I do not hesitate to recommend it to anyone who desires economy as well as

"The reason I bought a Chevrolet was because about one-half of the car owners in the little community where I live own Chevrolets, and speak very highly of them, both as to comfort and economy. This was recommendation enough for me." GEORGIA M. W. GREENI Murray, Utah

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JUNE 1934

Is this Girl Smarter than a million men?

for Economical Transportation

If a seventeen-year-old girl successfully solves one of the oldest problems in the world, while a million or more men, faced with the same problem, appear unable to solve it, does she not prove she is smarter than they are? Read the story and judge for yourself.

Ever since time began the TRANSPORTATION PROBLEM has faced man at every stage of the progress of civilization, and still remains the problem he must solve to amount to much in this world.

Please note that this smart young American girl realized the need of an automobile. Just starting out to earn her living in business, she lacked the cash to pay in full for a Chevrolet and could not spare enough from her salary to meet the time payments. Did she give up the idea, as a million or more able-bodied men appear to have done? No! She was determined to own a Chevrolet—and a determined woman usually finds some way to get what she wants.

Her Chevrolet will really cost her nothing.

Chevrolets average at least six years of economical utility. Without it she would have to pay transportation charges of some kind for these six years of about 1,800 working days, and have no ownership of a transportation medium for her use evenings, Sundays, and holidays.

If other workday transportation would cost \$9 a month, she would pay \$638 in the six years and so would each of the four passengers she now carries. All five would pay \$3,190.

She proposes to make that \$3,190 provide her with delightful transportation, buy the Chevrolet and pay for its maintenance, having in addition a modern means for recreation for her family and friends.

There are thousands of teachers who should have a Chevrolet—why not be as smart as Georgia Greene and find a way to buy it.

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Here's Isham Jones to put music in your heart and the dance tingle in your toes-Bennie Krueger, Gene Rodemich, famous dance orchestras of the day.

And too, those old songs that you love—how they call back sweet memories of the past! And the great artists of the New Hall of Fame-Josef Hofmann, Danise, Onegin, Easton, Dux, these and many others-to provide the musical background which marks the home of culture. Your children should not be denied the musical appreciation that they bring.

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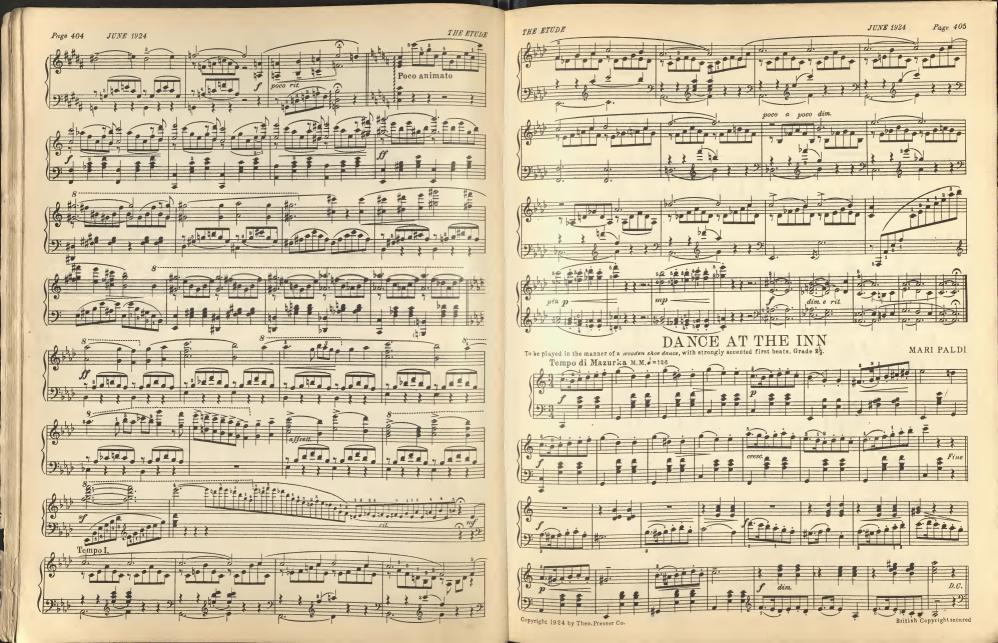
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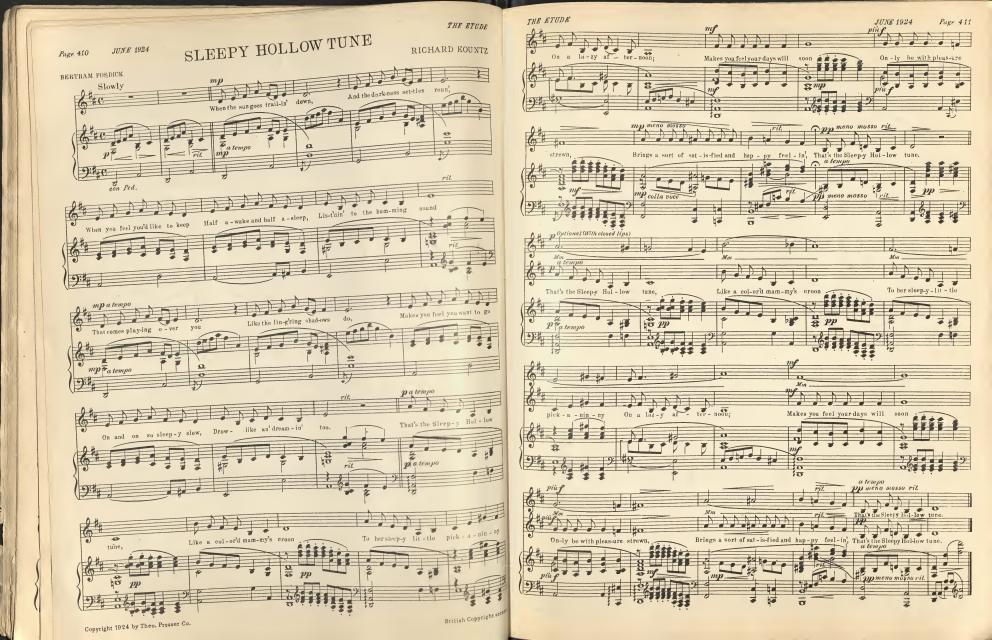


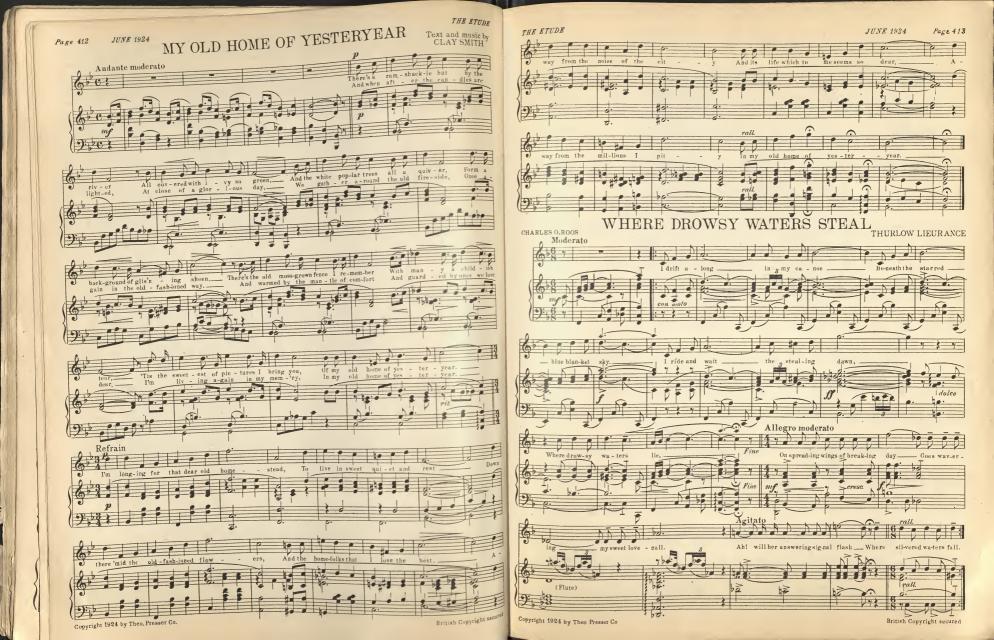
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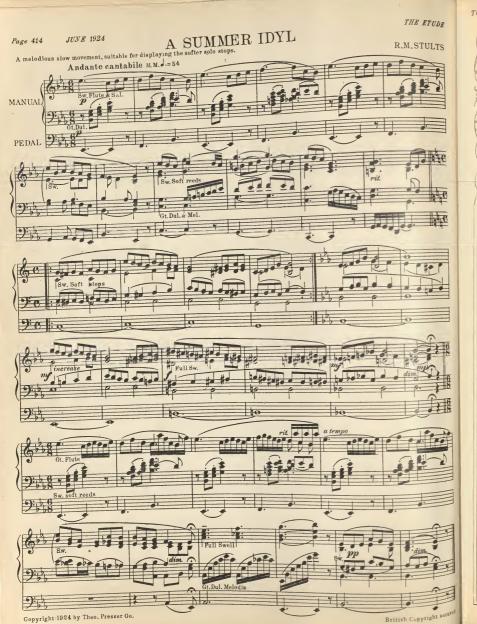


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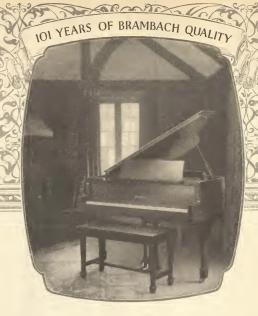
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THE ETUDE JUNE 1924 Page 415



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ONE fact stands out as the most important in the study of vocal action. and that is, that all action of the voluntary muscles is the result of a psychological cause. Bearing this in mind, and the fact that action in the organ of speech is instinctive, we must conclude that the causes that bring about singing are primarily psychological. Psychology is, therefore, first in importance. However, when entering the interesting field of psychology we must not overlook the physical, for, like the poor, it is always with us. Though the speculative domain of psychology is one of deep interest, none the less it is well to remember Pat's statement when he was asked, would he like to fly into the air: "Sure," said Pat, "I care not how high you take me into the heavens in an aeroplane so long as I can keep one foot firm on the So with us. Let us keep one foot firm on the ground of the physical part of the voice and view from there the more attenuated psychological manifestations expressing themselves in voice action.

The Sense Organs

The sense organs employed in singing muscles. are not only sight, hearing and touch, but also muscle-sense is involved. By the impressions coming in through these organs concept of the tone and quality is correct is stimulated into forming varied associations of sense and motor activities. Concepts are formed and messages are sent thereupon, perform the act.

of these things are unified by the mind into his heart, so is he!" As I conceive the tone nerves and these readjust the eye (G) so have produced the thing demanded. a concept. Flashing through the motor so it is. a concept. Frashing throught-force" is sent over the We have traced the progress of the imthe circle is completed, and we are back accomplished. After that their gray many the circle is completed, and we are back accomplished. After that their gray many the circle is completed, and we are back accomplished. motor nerves along the spinal column to pression in the organ of sight, to the ex- again at the originating source. the muscles that control breath and speech, and the voice sings the "ah". (See C and

Vocal Organs Without Volition

Before we go farther let us apply these findings to vocal study. First and foremost, we must realize fully an important fact, and that is, that the organs have no volition of their own. They accept anything and everything and send it on as it is presented to them. They make no corrections or alterations. They improve nothing. They mirror what the mind conceives the thing to be, not what the thing might actually be. The syllable is "ah" but if through carelessness I think it is "oh," the eye so accepts it and sees "oh." The pitch of the C is 517 3/10 vibrations. But if I am thoughtless and conceive the pitch at 500 vibrations, the aural sense accepts my incorrect pitch, and so sends it on over the nerves to the association areas. These build up the concept with this pitch and transmit it over the motor nerves to

The Singer's Etude

Edited for June by ALEXANDER HENNEMAN

Noted Vocal Expert of Washington, D. C.

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Action in Vocalization

By Alexander Henneman

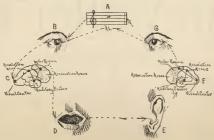
pitch and-my tone is off key.

Only what the mind conceives can the are only half way on our tour. We have should arise in the mind of the student organs reproduce; only what occurs with produced the tone; but was it right? was organs reproduce; only what occurs with produced the lone; our was it is included in the brain, posses over the serves and finds expression through the action of the finds expression through the action of the state of the control of the control of the state of the control of the co

The question might be asked, "If the and by the sensations resulting within and distinct, will this suffice to induce a them, perception results and thus the brain proper rendition?" No. The "thoughtmuscle and on the way it may have to overcome interference in the form of poor over the nerves to the muscles, which, body. Here muscle-sense comes into play. The progress from impression to expres- The singer must develop his muscle-sense sion and the judgment by the mind on the until he is able to feel the slighest rigidity sound that is produced is shown in a gen- in any muscle in the body. The muscles eral way by the accompanying illustration. are all connected. Therefore, a tight mus-The illustration shows at A, the picture of cle in the back of the neck may create imthe notation and syllable. The eye (B) perceives the impression of the note and the latter be properly poised and would the word: and, the vibrations set up in the function correctly if the extrancous musorgan are transmitted over the nerves to cle did not create an interference. But the visual center in the brain (see C). even in this, concept plays a role. If I Along with the picture of the notation conceive within myself case of poise and there springs up in the aural center a case of action I create at once a condition mental impression of the desired tone and that will induce ease in all the parts. If (A recollection of these sounds I conceive a fine adjustment of all parts. might better designate the act, for only in that concept will so act on the body that the memory is stored the knowledge of a better adjustment between members what the tone C sounds like, and how the results. If I conceive the tone as being word expressed by the letters, a and h, easy to sing, I create within the body con-After the picture entered the visual cen- But if I do the reverse, and, with a frown the "ah" is heard, as at first, when the ter, and the aural center was brought into on my face, a clenched fist and a rigid note and word were seen. The tone enters action, the association areas also became body, I expect the tone to be hard to the ear (E) and from there is transmitted active. The different impressions of word, produce, then the condition I have set up to the aural center in the brain (F). In failure. In the second half of the condition I have set up to the aural center in the brain (F). tone, pitch, and quality, and the immediate through this unfortunate mental attitude, the brain the aural, visual, motor and assensations as well as the impress left by will so react on the body that the latter will sociation centers again function and recreformer sensations, are welded in the as- be able to produce the tone only with at the original image for inspection and impression to expression, but the sociation areas into a unit. That is, all effort and strain. "As a man thinketh in judgment. The motor center acts on the cism that should follow is lacking.

effect, therefore, have taken place. But we These are some of the questions the





That in a general way describes the mental and physical action. But, for the vocal student, a more detailed tracing of the process and the lessons to be learned therefrom is desirable. For this, a return is in order to the point when phonation took place. When "ah" was sung by the voice the vibrations of the sound traversed the singer's ear and entered the aura center in the brain. The same center that at first mentally conceived the effect, non actually hears the sound. At once the mind sits in judgment on the deed. Is actual sound, the same as was the imagino tone that sprung up in the mind, when the effect was first conceived? Is the your I hear "ah" or is it "awe"? Is the ton true to the pitch? Has muscle-sense warned me of incorrect action at som the vocal chords. These adjust at this pression by the organ of speech. Cause and point? Has improvement taken plac-

devoid of muscle-sensation. Just a the knowledge of having a heart does not enter the consciousness of the individes if the heart functions properly, nor proper digestion bring to his notice the fact the he has a stomach, though both heart and stomach are acting healthily and vigorously; so too, a correctly produced tone is in effect a spontaneous, unconscious muscular act that m no way leaves at impress on the muscle sense. If, then, a emitting the tone, pressure is felt, let us say, about the left lower ribs, or, if the root of the tongue obtrades itself into the consciousness of the singer, then breath ing, in the first case, and articulation or placement, in the second, were faulty. Hall they been correct the action would have been so smooth and natural that no sensation would have been experienced in the acting muscles.

The Accomplished Deed

We note, then, that the first part of the deed, that of seeing and doing is the active element (see illustration A to D) the second part, that of listening and judg ing, is the critical element in the singer Let us look again at the diagram, at E. equipment. (See E to A). When phono ditions that will make an easy tone possible. The process is much the same, now, that tion took place, that is, when cause beam effect, the critical faculties came into play On them and on their acuteness depend is the pitfall for most vocal students Their interest is keen and endures from that it sees again the picture at A. Thus as far as they are concerned, the deed ter no longer functions. But this part as vital as the first. By it the concept improved and the memory enriched will various shades and qualities of tones and vowels. Discrimination is developed and hearing is improved. All of which means progress in the art of singing. In view of these findings the vocal str

dent who is serious in his study must be

1. He must know what he wants if sing, and this knowledge as to key, pitch word, time, quality, all tonal feature must be definite and clear in his mind. 2. He must be receptive and at east hat the impressions may enter, in all char ity and distinctness, by way of the sess

3. He must attend solely to singing the exclusion of all other matter so the the association areas find no extrangel matter cluttering up the hrain that first be eliminated or be taken up by and incorporated into the concepts destroying, or at least corrupting, the

nal impression and creating faulty action and thus constricts the easy and direct in the voice members.

4. His poise must be correct and the alert to receive and carry out the messages coming to them from the brain.

ant, confident and assured, so that no relative and subsequent to the primary negative influence warps the enthusiasm cause that sets it in motion,

co-ordination between mind and muscle.

We realize then, that the mental hody at ease. All the members must be primary; the physical secondary. Atten tion to the physical is useless if the fundamental cause is faulty. But, as stated in the first part of the essay, the physical 5. His mental attitude must be expect- must be considered, but always as a cor-

Hearing Your Voice From Without

By Alexander Henneman

tends from each ear into the pharynx. others; and yet he is to judge his tone as These two tubes are called the Eustachian it affects others. It is quite a problem. tubes. Their function is to counteract the The art of hearing his own voice as it atmospheric pressure from without on the sounds to others, can be developed to a ear-drum, by supplying an equal pressure high point by the singer or speaker if he from within and thus stabilizing the drum-Unless a catarrhal condition has clogged them, these tubes are always open. They act as conductors to the inner-ear of out in the studio or auditorium. all sounds made by the individual's voice. This fact can be readily proved by the this development. The student while singfollowing simple experiment. Hold a ing should not listen to himself, but should vibrating tuning-fork about ten inches listen to the voice that comes to him from from one ear and then place the finger the auditorium. In other words, the act lightly into the other ear-hole thus closing is a purely impersonal one. I do not listen drawn and reintroduced, the increase and at all to my voice; I listen to the effect the decrease of even so faint a sound is my voice is producing in space. I suggest readily observable. The phenomenon own voice, but "to listen to the effect prooccurs as follows. The vibrations produced by the fork enter the near ear and striking the drum are conducted to the brain. These sound-waves progress along the Eustachian tubes and also by boneconduction to the other ear and are then reflected by the closing finger tip.

No One Really Hears His Own Voice

If the quality of so faint a sound is markedly altered by the mere closing and opening of one ear-hole, how strong must be the effect of a tone that is produced in the throat, the sound-waves of which set the whole bony frame of the head into strike unobstructed against the ear-drums? No one, therefore, really hears his own voice as it actually sounds for his own voice is heard both from within and withheard by the listener.

strated by the slow-returning echo such not return to the singer, he will unconas is found, for instance, in the Pantheon sciously supply vitality to the tone, for at Rome. The return of the echo is slow instinctively he feels that a lifeless tone enough to allow the sounding of a few cannot travel far out and also return. The syllables. Invariably the subject is sur- suggestion, therefore, of tone that must be prised when the echo sends back his heard by the singer himself, so clearly and like that," is invariably the comment, sounds within the head, induces conditions But the echo of the voice of one's com- that make so desirable a tone possible. panion, whose voice-quality is known, causes no surprise. One expects the echo to is trained to hear the tone vibrate in space return the other's voice in the quality one unimpaired by vibrations in the head. The knows it, and so it actually does come keen attention necessary to hear this reback. But one's own voice seems different. bounding tone makes for tonal-discrimina-The explanation is that we get the sound tion and a finer concept of vocal tone. The through the inner and outer ear, while improved concept induces a more perfect our companion's voice comes to us only adjustment, and a finer tone of greater through the outer ear.

Beginning at the tympanum (the tech- A singer or speaker, therefore, never nical term for the ear-drum), a tube ex- knows exactly how his voice sounds to strives at all times to hear the tone, not as it resounds within his head but as it sounds

> Suggestion plays an important rôle in duced by the singing of that voice sounding in the auditorium."

This suggestion, I am sure, counteracts considerably the effect of inner vibrations To stop fully the inner-hearing is not possible. But, since we can close our ears to disturbing sounds, so too can we shut off to a great extent the consciousness of inner-sounds and thus intensify the hearing of the outer ear. I am sure much of the disappointment the teacher experiences in not being able to get his pupil to recognize the correct quality of a tone, lies in the fact that the student hears the model solely from without, while he hears his own tone vibration, and freely entering both tubes, from within, where contact is direct and immediate.

Keen Attention Necessary

Trying to hear one's voice from without out, while the voices of our fellow-men has a salutary effect on tone-production. reach us solely through the outer ear. Con- The attempt to hear the effect produced sequently, the quality heard by the indivi- out in the auditorium brings the tone itdual in his own voice differs from that self more keenly into the consciousness of the singer. Not only that, but, since the This rather startling fact is demon- tone must have carrying quality, or it will voice. "I did not think my voice sounded distinctly that it obliterates all other

> The good results are many. The ear carrying quality results.

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Songs for the Beginner

By Alexander Henneman

WHEN to give the first song? That is phrase four or five times in half-tone a question often asked by the young transpositions and carrying it above and teacher. As in other subjects, so in the below the actual range in the song not study of singing, there are a number of only perfects the placement, but also gives opinions about the advisability of giving confidence and assurance. "Well," says songs. Some teachers drill for a long the singer, "here comes F, but I have sung period on exercises and tone production bend make no trendle." And it makes no I believe in the early use of songs; but trouble, with such preparation. they must be chosen with the greatest care, for they can become a source of great help, sound-combinations is not easy in the lower and also can do immeasurable harm. My and middle ranges. On high tones all artic-

A song with its story rouses the interest is not a finished artist and must be guarded of the pupil in his studies. He has an out- against strain and undue effort. It is imlet for expression hitherto denied. And perative, therefore, that the words be we all know that unless interest exists changed if they cause the least trouble. If, little progress can be made. Not only that, for instance, on a certain tone, the word but the student's "interests" will soon be "love" is difficult to sing and "heart" is outside of the teacher's studio; if no inter- casy, then, for the time being, "My est is supplied within.

Completed Vocal Art

It embraces everything and therefore often slip in at the first attempt, without makes demands on musicianship as does loss of quality, and in a fine placement, no other form of student-activity. Rhythm, The seemingly insurmountable difficulty is melody, harmony, form and speech are all overcome without actually working directly united in this complete art-work. In it with it. Should, however, the poor word the student sees assembled all his previous "love" have been forcibly used, wrong the student sees assembled at the period of the student sees assembled and teacher and leafter in tone-forming, in technic, in habits are established and teacher and efforts in tone-torming, in technic, in labits are established and teacher and rividing, in complete technical delivery, pupil may discover that the word, that Teacher and pupil more readily become once made trouble only on a high tone, is aware of weaknesses in this form of vocal now difficult in all parts of the voice. Singing is multiplied, intensified and

idealized speech. A song, therefore, is Intonation. No difficult intervals, nor progress is possible. For imagination is tonation, and the like, must be foresworn. line, but also for the minute qualities of mastery is achieved and the production of coloring than the same vowel-sound in a in order, but not in beginner's songs. cheerful word. These differentiations are Support. The piano part must support the result of the imagination, which supplies a picture or an effect to the indi-

the first easy songs for the beginner, are: monies must fill out the supporting medium. (1) breath, (2) range, (3) articulation, Rather must the accompaniment move (4) intonation and (5) accompaniment along closely and intimately in type, mood,

breath and no perfected control of that, tained by the accompaniment, so that the The songs, therefore, must have short singer can feel the accompanying support phrases. Points for breath must be many upholding the voice throughout the climax find songs that have phrases for the piano

The reader will note that these beginner alone, enabling the singer to get his breath songs are evidently not by Brahms, Derestored to normal life-breathing and to bussy, or Dukas, nor even by Schubert or

Range est nor the lowest tone of the singer's are, with few exceptions, no pabulum for range. If his exercises and drills have infant vocal-artists. To them must be developed the range from D flat to high given in their early stages, easy, digestible A flat, then the song must not have a tone sweet-meats. The teacher must pocket his A nat, then the song that no hard a one lower than E flat nor higher than F. To artistic inclinations and teach these simple give a song that touches one, or both ex-songs with enthusiasm and find his pleastremes of the beginner's acquired range, ure and satisfaction in the vocal advancemeans, without fail, the destruction of that ment of his pupil. Before long, no strain range because placement is lost. The sep- having come in the pupil's voice, a higher arate phrases should be transposed one type of song is taken and eventually he

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reasons for the early use of songs follow, ulation is difficult. Furthermore, the pupil love art thou" should be changed to "My heart is thine." It will be found that Song is the completed vocal art-work substituted word, the proper word will

speech of a higher type, but it is not a harsh dissonances must occur in these first strange or unnatural thing for the indi- songs. These songs are not sight-reading ridual to carry speech on to that higher and ear-training problems, they are inplane, and to sing. In songs he develops tended solely for voice-development; and his imagination, without which no real all serious demands on musicianship, on innecessary not merely for the general out. These things come later when a certain yourd sounds and for their coloring. A vocal-tone has become more or less inyour southes and for their coloring. It vocar-tone has become more of less arrowed in a sad word will have a different stinctive. Then problems of this kind are

vidual word, that gives a distinct color to and accompaniment go hand in hand. Not The things that must be considered, in or disagreeing rhythms, no vague hartoo many counter-melodies, no irregular Breath. The beginner has only a short The climax in the voice must be well sus-

quiet any irregularities that may have Schumann, They are not. They are of a lighter calibre and will hardly thrill a good musician-teacher. But, that sacri-Range. No song should touch the high-fice must be made; for the classic songs tone higher and one lower than the range is studying songs whose musical merit in which they occur. The singing of the brings pleasure to both teacher and pupil.

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As a means of contributing to the development of interest in opera, for my mars Mr. James Francis Cooke, editor of "The Etade?" has prepared. many grant me from notes for the production gleen in Philodelphia by The Metropolitan Opera Company of New York. These hare been reprinted extensively in programs and priodicals at home and aboved. Belleving that our readers may have a desire to be refreshed or informed upon cer aspects of the popular grand operas, these historical and interpretatice notes on several of them will be reproduced in "The Eude." The opera stories have been written by Edward Elissorth Hipsher, assistant editor.

The Snow Maiden, "Snegourotschka"

forn at Tichvin, Government of Novogrod, truly national in type. This was given its March 18, 1844. His parents were mem- premiere in Petrograd in 1865. The combers of the Russian aristocracy; and, al- poser's gifts were soon recognized and he though the child showed marked musical retired from the Navy to devote his life talent, so that he commenced his piano les- to musicsons at the age of six, he was not expected The Snow-Maiden is based upon an old was sent to the government Military Academy when he was twelve years old.

that Rimsky-Korsakoff came to meet the found in his Le Coq d'Or.

SNEGDUROTSCHEAA (pronounced Snay-goo- composers, César Cui, trained as a military rotsch-kah) was the third of Rimsky- engineer, Modest Mussorgsky, a graduate Korsakoff's fifteen operas. The first, which of the Petrograd Military Academy, and is known as Maid of Pskov, was produced Alexander Borodin, chemist and surgeon. in 1873 at Petrograd; and the last, Le With most of the musical giants of Rus Coo d'Or, was done for the first time in sia, music has been an avocation, often Moscow in 1910, two years after the com- pursued until late in life before it afforded them a livelihood.

Nikolai Andrevevitch Rimsky-Korsakoff Rimsky-Korsakoff is credited with havoften spelled Rimsky-Korsakov) was ing written the first Russian symphony,

to follow the career of the musician, but folk-tale made into a libretto by Ostrovsky. It was given its first performance in St. Petersburg in March, 1882. Its first Save for occasional lessons taken during presentation in Paris occurred in 1908 and his college days, his musical nature re- its addition to the repertoire of the Metroceived little training until his contact with politan, two years ago, brought to it a de-Balakirev, in 1861. Balakirev, perhaps more cided American success. By many it is rethan any other, sought to influence the garded as Rimsky-Korsakoff's most incoming men of Russian musical art along spired work; but in many ways it lacks the really national lines. It was through him modernity and delicate craftsmanship to be

The Story of "The Snow Maiden"

The plot is based on the Russian folk-tale of "The Snow Maiden." The action takes

The plot is least on the Russian folk-tale of "Luc 2000 summer."

Below in the mythical Russian province of Berender.

Prologue. On the "Red Mountain." Fairy Spring sings of the seasons, the fields, the blink. Admer and song of the Birthe prepare the entrance of The Snow Moiden; and the Prologue ends with an animated Carnival seene by a crowd of Berendeys on their way to

Act I. In the village of Berendey. Lell, the handsome shepherd, sings his wonderful songs to The Snow Maiden, and Misguir, the merchant, forsakes his affained Kongra in her favor; but, as her name indicates, The Snow Maiden is made of ice, and her coldness and

spatial discourage their suits.

Act II. A bill in the Twar's Palace. Konputa tells the Twar of Mingulr's unfaithfulness. After a ryzal procession the Twar ascends the thome, commands that Mingulr's appear for indisconst, and bandiess him from his renia.

Billiague, and bandiess him from his renia.

A fet of the Bereudey's ion. The Twar greets his popule, and the training the training the state of the state of the training the state of the sta

and occupes into the forest.

Act IV. The Valley of Yarilo. The Suan Maiden appeals to Fairy Spring to warm her Act IV. The Valley of Yarilo. The Suan Maiden appeals to The Suan Maiden. Her ladure. Fully Spring calls on the flowers to lead the fraction of the Markov program of warm are ladure. Fully Spring calls on the flowers to lead their graves to Tac Stone Madica. Her heart glows with tenderness and she finds herself awakening to love for the handsome Missir. In an impussioned scene Missgrir presser a kiss on her like, at which The Suno Maiden begins to mell, and as her form disappears Wissaire throws himself into the lake.



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PROPOSE here but a few practical hints chiefly, of course, for the beginner and the inexpert. The beginner and the inexpert in extemporizing, that is, for no organist should think of extemporizing (in public, at any rate), who has not some technical ability, combined with theoretical knowledge.

As regards the former, it is obvious that unless the fingers (and feet) of the extemporizer can readily respond to his thoughts the result will be neither effective nor artistic. As regards theory, the player ought to be familiar with concords, discords, suspensions, sequences, cadences, pedalpoints, modulation, passing notes, development, imitation, elementary form, musical phrases and sections, and claboration of themes To this might be added a practical knowledge of fugal writing. It seems a formid able list of requirements, set out in this way; but no item is there that the good extemporizer can do without. As a matter of fact, these things are the stock of the trade of the extemporizer, and the begin ner would be well advised to keep the list before him when he is improvising, and try to make use of as many of the items as possible. If in addition to technical ability and theoretical knowledge, he possesses also inventive power and a retentive memory, there is no reason why he should not become a good extemporizer.

The Principle of Balance

The study must, however, be taken seriously in hand as a study; and the first thing to insist on is, that there must be regular form or design. The great underlying principle of music is the balancing of symmetrically-constructed phrases, contrasting with each other, yet in unity of thought. It has been said that the kernel of all form lies in the three chords, tonic, dominant, tonic, as typifying respectively rest, motion, rest. The ear having heard a phrase or section in the tonic expects a contrast; that is, motion is desired to some related key, preferably the dominant. A second phrase or section is heard in that key, when the ear desires a return to the opening key and section.

for the extemporizer, whose powers have not become rine to use phrases of four or eight bars. The tyro should first try to extemporize a four-bar phrase, then an eight-bar phrase, always remembering what he has played. When this can be done, he has to extend his powers to the extemporizing of a second phrase suited to balance the first, but in a related key. A return to the first phrase, and a few bars added as a coda to intensify the feeling of the close and the first germs of an extem-

- (a) Four-bar phrase.
- Eight-bar phrase.
- Contrasting phrase,

When you find that you can do tons went, signt mo to missess many the returned to return the other to return the other words without hesitation or stumbling, you may are rarely marked for phrasing and dy-four verses of a hymor exactly alike is it is not necessary or advisable to seek

Unity of Rhythm

But how to do it well? There's the rub. It's not enough to get the musical form right. The needled part ought to be fairly hymn, Holy, Holy, Holy, Holy, Holy, is begun in this old times, found in the church hymnal of commonly known as "Goyel hymn."

25 or 30 veers are, It's not enough to get the musical form unity in regard to the rhythm or timeform-even a commonplace phrase can often be flavored with a little originality by a judicious use of passing notes. Then there are the harmonies Onc sometimes listens to a poor improviser who confines himself practically to the familiar concords, reiterated in the most wearisome cords, retterace in the most constrained a marked improvement will be noted, best a musician can give it,

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Some Practical Hints of Extemporizing at the Organ

By J. Cuthbert Hadden

all monotony of this kind. He must use portance of each. In the actual working as often as anything, I learn what discords as well as concords, aiming al- out, the plan may be varied to any extent avoid." This, by the way, was probable ways at variety, freshness, and freedom, but it must have been formed; and the one secret of his excellence Even a formless improvisation may please player must always remember whence he Saint-Sacus once remarked that orgathe ear if there is a succession of interest- came and whither he is going, leaving ists, as a class, were "too much in lon ing chords, but the strictest adherence to nothing to chance or the mechanical habit with their own little habits and the cale form will never make a succession of com- of the fingers. His imagination may lead of their existence." Without doubt he his mon chords interesting

young student of harmony was: "Write back to it again. Also he must never lose employment automatically shuts them of a thousand hymn tunes and then burn sight of his principal theme, or the secon- from the opportunity for frequent hear them." Goss' idea was that after such a dary themes upon which the improvisation ing of other organists; but, realizing the preliminary the student might hope to is built; drawing from fragments of them condition, they should make constant write something worth keeping. The ex- the developments of which they are capa- effort to broaden their musical culture and temporizer would be none the worse, but ble; making these fragments the subjects keep out of a rut, even at the cost of some all the better, for having written a thou- of the principal episodes, or of new and inconvenience. If they cannot be present sand hymn tunes; but it would be much unexpected divertimenti, and seeking con- at the church services at which other or more practical service for him to take the stantly to create variety in unity. melodies of a thousand hymn tunes and For the final impression which a beauti- casional organ recitals. harmonize them at piano or organ. In this ful improvisation should leave upon the some world-famous player, such as Dupte

for the extemporizer.

way be would learn how to use his chords, mind of the listener, is that of a work Bonnet or Courboin, they will learn much and it is that knowledge which is so neces- matured at length, strongly built, and writ- if they are by some closure small-town sary in extemporizing. There are plenty ten out at leisure. "Those persons," says organist, they will even then learn some of organists who can write the harmonies a French musician, "who suppose that the thing, if only "what to avoid." for a figured bass, but not so many who improvisator abandons himself uncon- Nearly every organist uses orchestral can create these harmonies straight away trolled to the chances of inspiration, that transcriptions occasionally. I have not at the keyboard. Yet this is an essential he rushes headlong into the unknown, have ing to say against the choice; but one the falsest notion of his art that it is pos- should, where possible, hear the piece Except for brief pieces (short preludes sible to hold, and the most unworthy, also, played by some good orchestras, and not and the like), the organist should never The great improvisator is, on the contrary, the tempos and manner of phrasing. This attempt an improvisation without having the most sagacious, well-balanced, level-would put an end to some very absurd dispening key and section.

Now, as regards form, it is always best previously settled on its plan, both as to headed of musicians. These qualities are tortions and caricatures of masterpiess as the extemporizer, whose powers have the general scope of the movement and the indispensable." Upon that keynote I con- which are occasionally perpetrated at the tonalities to be used, with the degree of im- clude.-From The Choir Leader.

Hymn Playing

By Claude Timblin

Many beginners in piano are called up- No one would think of playing a secular on to make their first public appearance in love song as they would a war song. Yet Sunday School or Church, to play hymns, how often have you heard people play a portized voluntary have been obtained. Set The fact that hymns are poorly played sacred love song such as Blest be the tie portreet voluntiary never occur organized. The fact that symme are able to play with the same force and expression as by a great many who are once on pay with the same once and expression as written in a correct and scribnes are difficult music well would lead one Onword, Christian Soldiers, as though they not is often totally "wooden" and decide the same of the soldiers are the soldiers. to believe that a little more thought in were striking chords in a harmony class. to beneve that a fine and the same of inspiration. Too excusive playing of this kind would not be amiss. In many hymns a phrase is repeated two this style is deadening to one's musicians. take it that you have laid your foundations names, but a nittle assention us the storage and an improviser, and go on to more ex- and sentences of hymm will enable one to last verse is a climax as plainly as if it easily be deceptable in any given place.

There is no better had dr and if mirek all proposal it is easily be acceptable in any given place. ful practice of hymns.



If a player will take the trouble to read or three times. As written they may be ship. On the other hand, in certain de Contrasting phrase.

The whole twenty-four bars, with the stanzas of a great many of the well played monotonously alike; but examine monitonously alike; but e the summations I could name, use will gain a great in the words; perhaps then, one phrase will other extreme and use much that is will other extreme and use much that is will be the control of the cont da added.

When you find that you can do this well, sight into the musical intent. Hymns answer or retterate to their. To play wasly and trivial, which is worse, extra and down four verses of a large wasle with the control of the c without hesitation or stumbling, you may are rarely instance to pursue to the control of a nymai exactly albee is it is not necessary or advisance trace it that you have laid your foundations namelies, but a little attention to the words also apt to be tiresome. Sometimes it is not necessary or advisance trace to the control of the co

> There is a vast difference between the may select the best in any given style. ful practice of nyums.
>
> For instance, if John B, Dykes' popular modern evangelist hymn and the leautiful houn. Holv. Holv. Holv. Holv. is begun in this old tunes, found in the churchs housed of management of what are the church housed of management of the house of the church housed of the house of the h

hymns and make them more interesting. considers most excellent, and use the strangers will not all more interesting. The singers will not always sing them as of Dykes or Barnby. The word "good you play them, but the word is a single them as of Dykes or Barnby. you play them; but they have to do with except in a purely moral significance, the words and are very apt to surprise a meaningless word, unless one also a you in pausing after a period or comma swers the question "good for what" even if it does come in the middle of a "best" anthem is the one which best fit measure. Music heat its hear that the middle of a "best" anthem is the one which best fit hear that the measure. measure. Music had its beginning in the the type of church service for which it church: and church is church; and church music deserves the best a musician can give it.

How the Organist May Keen Out of a Rut

By E. H. Pierce

Conversing with one of the leading on ganists of New England-indisputably the hest organist in his own city, he let fall the remark that he always made it a point to listen to his fellow-organists in neigh horing churches as often as he could and regretted that, owing to his own regular professional duties, opportunities to do so came so seldom.

"But what can you learn from them? said I, "you are already way beyond their

With a twinkle in his eye, he realist "I can always learn something. Perhan-

him temporarily away from his prear- the nail on the head. They are not to The advice of Sir John Goss to a ranged design; but he should always get blame for the fact that the nature of the

Listen occasionally, too, to good opera companies, or even to musical comedies and see if the wonderfully prompt "attack" and the general vitality of the performante does not put to shame your slouchy and dull renderings of anthems

The particular type of music in vogue in one's own denomination or parish, is another source of danger, if not offset by a more general experience. For instance, in the Episcopal service, music by Anglican composers is largely used, which, while edit his own nymm. I neer is no recent made and grants all around it.

Hymris have changed as much in the look-out for what it is to the second on third grader than by care
last fifty, vers as has enthrowment, and, and new, of the second to the second or third grader than by carelast fifty years as has instrumental music.
There is a vast difference between the compositions both old and new of compositions between the composition of compositions between the compositions are compositions and the composition of t In conclusion, learn to color your considers most excellent, and they are so he could name some half-dozen which he of the occasion. To find such anthene

THE ETUDE and to train the choir to their proper ren- One of the most deadening habits for a and to that the organist should choir is the use of anthem collections be constantly on the alert. It will never which are put out in periodical form by do to relapse into a static condition, Another thing in which the organist is

prone to fall into a rut, is in the matter of registration. Even the smallest organs registration. Even the smallest organs and on the somewhat rare occasions when ties, if one searches for them. If your a really good anthem creeps in among organ has set combinations, avoid making them, the paper is too thin and cheap to too much use of them-it is a lazy and stand repeated use. It may be laid down deadening habit. Likewisc, one should as a maxim that anything that is only always be learning and using some new worth singing once is not worth singing music for voluntaries and postludes, but at all. A repertoire of twenty-five or should endeavor to use it at the most suit- thirty really good anthems will last a choir able occasion, not merely because a new a year, without undue repetition. To make piece is ready. Many times a new piece sure an anthem is not repeated too often, has been prepared for use as an opening it is well to record each date of performvoluntary, and its use deferred because it ance on the organist's copy. From time to did not seem to fit in with the mood of the time add new anthems, singly, and after opening hymn. It will not go to waste, most discriminating and careful search. on that account; the time will surely come This will avoid getting into a rut in this when it suits the occasion.

Bach's Organ at Luneberg

becomes of historic interest. And so the heard W. T. Best give a recital in London recent improvement of the instrument used on a Hill instrument constructed largely of during his incumbency at Luneberg has mahogany. It was bound somewhere for elicited the following very instructive ar- the far East, and it was said that climatic ticle by Dr. G. Edward Stubbs, which we conditions required the use of that quote from the New Music Review.

"We read in a foreign contemporary that the organ upon which Johann Sebastian Bach played in Luneberg from 1700 to no bacillus, or micro-organism, inimical to 1703 has been renovated and brought either pipe metal or wood. somewhat up to date. It is said that the The organ was built in the year 1537.

this country, where we now think nothing held forth. of 'scrapping' organs that were built only to cause some astonishment.

pipes, and destroyed the metal, or at least his enthusiasm made him forget it. impaired it by some chemical action due to "Although Reinken's compositions are

In India, for instance, mahogany used to be you.'

certain publishers. To be sure there is a slight economy in money, in buying them in this way, but they are mostly "punk;" particular line.

Any organ ever used by the great Bach considered indispensable. The writer once, particular wood.

"However, in Luneburg there is perhaps

"By the way, in these degenerate days, pipes are nearly all in such perfect condi- when walking is a lost art, and bicycles, tion that they have been left as they were, trolleys and flivvers transport practically with the exception of a thorough cleaning. the entire population, it is well for us to remember that Bach thought nothing of "We imagine that the veneration for the walking from Luneburg to Hamburg to great master has had much to do with the attend recitals at St. Catherine's Church, preservation of this ancient instrument. In where Swelinck's celebrated pupil, Reinken,

"What a tribute to the Hollander! How a few years ago, comparatively, this piece many of us would shake in our shoes if we of news about the Luneberg antique ought knew that hovering around our precincts was the great genius of Eisenach! From "Some time ago a lengthy article ap- Luneburg to Hamburg must be a matter of peared in one of the English journals on a something like twenty to thirty miles 'pipe disease' that attacked old organ Bach thought nothing of it-or if Me did,

age. It would be of interest to know more now unknown, one of them provided Bach about this Luneburg organ. If metal de- with themes used by him in a famous teriorates in course of time, what about extempore performance at Hamburg in 1722, on which occasion Reinken is said "In certain climates special care has to to have remarked: 'I thought that this be taken in the selection of organ timber. art was dead, but I see that it still lives in

Relation of Organ Touch to That of the Piano

By Dr. S. N. Penfield

Does the one injure the other? Surely of the fingers, but not very high. Rapid they are entirely different. We have all and leggiero passages demand a freer liftheard good pianists spoil a hymn tune or ing of the fingers. Legato playing on the an organ solo, and on the other hand have piano is of two grades. For the ordinary also heard a good organist murder a piano legato the rule is to leave the old note siments incompatible? Read history with This corresponds to the old-fashioned well delssohn and Saint-Saëns, and learn there to each end of a chain, so that one is fallis no such incompatibility. They and many ing while the other is rising. touch of the two separate and distinct.

clavichord, but its touch was extremely the new one is touched. Still for ordinary delicate and sensitive, while that of the running passages this gives a practical seventeenth century organ was stiff and legato, and very many pianists never acclumsy compared with ours of to-day, quire a better one. This of course shows that one can excel The perfect legato consists in making on both instruments, but not necessarily the two notes to apparently overlap each that it is advisable to try to do so.

quires a very loose wrist and a free lifting common failing of piano students and

solo. Is success, then, on the two instrucare, and especially the lives of Bach, Men-curb where two buckets are fastened, one others were renowned pianists and famous course pass each other at the half-way organists. They had mastered the pecu-point of the well. As a consequence one harities of both instruments and kept the has left the water before the other reaches it. A similar thing happens with the To be sure Bach's instrument was the fingers. The old key is left just before

other by the least trifle, so that the depart-Is it, or is it not thus advisable? Here ing tone will seem to the ear to absolutely are some pointers that have a bearing on join the case. The ordinary piano touch re-

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to take up their fingers at all, especially in pipes speak a trifle sluggishly, so that with the left hand. This sounds slovenly, but many combinations there is a perceptible shows even more on the organ, where the interval between the instant of the attack effect is really hideous, and for once the of fingers or feet upon the keys and of the

Organ gets its revenge.

Organ playing requires an invariably firm, quick pressure on the keys, and this in all movements—slow or fast, loud or soft. This is emorphism for the present of the state of soft. This is especially important with the mentioned, followed instantly by the lift- to do the preliminary preparation of man ing of the fingers. It practically cor- gato which is essential in all "singing responds to the so-ealled slurred staceato passages; and we see that the study of each

Organists get their preliminary studies uses his ears and his wits. Many concert on the piano or the cabinet organ. From organists really find it highly advantageous the former they come to the organ with a to do the preliminary preparation of manfirm, decided touch; from the latter, with ual parts at the piano; and, if they have a weak nerveless touch. In this the piano a pedal attachment, of the pedal part as has the advantage. A perfect organ legato well-and yet run no risk of injury to is an essential, but the ordinary piano legation is not a legato on the organ—certainly World.

amateur players is that they quite forget not with the big pedal pipes. All organ

old tracker action, so that the valves will of the piano and organ are and must be instantly open. The staceato of the piano kept distinct, the piano student brings to does not exist for the organ. The organ the organ the sharp touch which is requistaecato is made by the firm pressure above site, and second, that the organist brings instrument helps the other if the player but

Facts on Familiar Hymns

(From "Studies of Familiar Hymns," by Louis F. Benson)

Our most-sung hymn tune, "Old Hun- born in the year (1740) in which the Wes dred," was written by Louis Bourgeois, to leys printed "Jesus, Lover of My Soul." metrical version of the One Hundred "All Hail The Power of Jesus' Name" and Thirty-fourth Psalm, published in the was first published in 1779 with no mention Genevan Psalm Book in 1551. When the of the author. Not until sixty years later English Psalm Book was published in 1561, was it discovered that the hymn was the William Lethe translated the Hundreth product of the Rev. Edward Perronet. Psalm in a meter to fit Bourgeois' tune to "The Church's One Foundation," written which its union has become so close that it by a pronounced High Churchman, has be-

has not been definitely determined.

written by William Williams, "The Poet tion." of the Welsh Revival," carly in the "O Love That Wilt Not Let Me Go," eighteenth century. Later it was translated according to Rev. George Matheson, the into English, partly by the Rev. Peter author, was when "Something had happened Williams and partly by the author.

Samuel Davies, the earliest Presbyterian fering. It was the quickest bit of work I hymn writer in the colonies, and the earliest ever did. I am quite sure that the whole American hymn writer of any denomina- work was completed in five minutes, and tion whose hymns are retained in our hymn equally sure that it never received at my books and used by our congregations. hands any retouching or correction." The

s hard to say which is "The Old Hun- come the "marching song" of almost all communions, denominations and seets. An Whether "Jesus, Lover of My Soul" is English archbishop has said that wherever the product of Charles or of John Wesley called upon to dedicate a church he could always count upon two things-cold "Guide me, O Thou Great Jehovah" was chicken and "The Church's One Founda-

"Lord, I am Thine, Entirely Thine" is by and which caused me the most severe suf-Charles Wesley was born in the same statement that this suffering was the result year (1707) in which Watts printed of a woman's refusal "to go through life "There is a Land of Pure Delight," while with a blind man," may be ignored, as he Toplady, author of "Rock of Ages," was had been "a blind man" for twenty years.

Attack and Abandon of Hymn Phrases

By E. F. Marks

the attack of the first note of the verse or accuracy and finally overcome its diffidence phrase of a hymn by his choir, and should in regard to this delinquency. have the congregation to observe this The relinquishing of a phrase or sentence surety of commencement. We realize how simultaneously by members of a congregadisagreeable it is have one voice beginning tion is perhaps more difficult of attainment a phrase directly on time with the first note than that of the attack to the beginning of a phrase, and others entering one or Nevertheless, again it falls to the duty of two notes later. It certainly gives a ragged the choir to set the example for imitation edge to the attack. Imagine the undesir- by the assembly, by adhering closely to the able effect produced by the different mem-time value of each note ending a phrase bers of an entire congregation performing and ceasing immediately upon the expirathe commencement of each verse or phrase tion of this value. In using such accurate in this manner. At times some voices will decessation of sound, singers no doubt will lay entrance as far as the fourth word of a notice how easy the attack of the next line. Such dalliance by:a congregation with phrase becomes. Through close observathe beginning of verses or phrases is en- tion of the attack and abandon of the difthe regulating of verses of phrases is on tool of the attack and abandon of the dif-tirely unnecessary; and if singers would ferent phrases of a hymn, by keeping acenter more heartily into the siprit of sing- curate value of the pulsations of the tempo, ing and give more attention to this detail an organist will ultimately secure perfect

However, if the choir, which is the gregation as well.

The church organist, who in addition to leader of the congregation in song, will his manifold duties as accompanist and solo- give the attack to the first word of each ist, must perform the work of director of phrase of the hymn with precision and dithe choir as well, should pay attention to rectness, the congregation will observe such

many hymns would be enhanced in value and beautiful renditions of hymns, not only by the choir itself, but also by the con-

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O. I am very fond of music, but unable to sound of jerkiness.

O. I am very fond of music, but unable to sound of jerkiness.

On become profession is singing music, in order



G. (1) Can you recommend some book on Grace-notes, turns, and so forth, as there seems such a diversity of oppon following, would you have the turn played with the G in the left hand, or starting on the second heat with B in the left hand!—J. J., (Viford, Ohio. Cavatina, Alv. Aria.

Q. is there any difference in the monitoring of the control of the control



the greater than the present of the

Plain Chant, Plain Song: Gregorian Stnecato and Stsceato-touch,

Pining thant, Pinin Songi Gregorian

Q. Whet is "Itela Chant" and why is it
of collected better processing the properties of the plane destinate, in this
on called better processing. Not in the collection of the plane with a finger stateout of the processing the collection of the



6 th 2 1 1 1 1 1

Q. What is understood by "O in at t" Has anyone ever sum the O in altisamon—Septors and the sum of the sum of the original sum of the sum of th

In Alt-In Altissimo . . . "La Bastar-della."

Ans.—As a rule, sonatas do not have any "names" but are compositions written in "sonata form." Do you know what this meens' if not, look if up or ask your reacher. Some of the best-knows dimple sonatas for you to play are by Beetheven, Haydin, Mozart and Crement.

The reduction of Chement, Op. 36, No. 1, belongs to greate and the complementary of the compl

JUNE 1924 Page 423

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THE doctors have a saying that "He who doctors himself has a fool for a pa-tient." Lawyers say that "He who is his own lawyer has a fool for his client.' Naturally the violin teacher says, "He who tries to teach himself violin playing has a fool for a pupil." Be that as it may, there are millions of people who doctor themselves, other millions who try to do a great part of their legal business without consulting a lawyer, and a great many people who try to learn to play the violin without a teacher.

So many people write to the ETUDE seeking to find the value, if any, of selftuition, that a frank discussion of the subject will no doubt interest many. Here folk songs and hymns intelligently.

"Please be frank (as I do not care to accomplish much. instruction books?

Years Absolutely Necessary

build up a big technic and become aereally difficult compositions for the violin, without several years of instruction under a brightest musical minds have been engaged for the last two hundred years in developing and building up the art of violin playing to its present perfection. How then can anyone hope to discover for himself all that these patient workers have done. He would have to be a hundred geniuses rolled in one-a super-genius. In the early days of violin playing the

art was in an absurdly crude state. The People who try to learn the violin withdifficulties which any good solo violinist makes light of to-day would have seemed utterly impossible to violinists in those early days. When the art was beginning, violin players used to call out, "Look out for the C," when the first C above the staff appeared in the music. They thought out a teacher from the sheer love of surit quite a feat to play that C, in good mounting difficulties unaided, without tune. Now every good violinist plays all over the fingerboard, from the bottom to light in solving riddles and rebuses. the extreme top and thinks nothing of it.

The great technical feats as we know them to-day were thought to be almost supernatural as late as the days of Paganini. A man who attended one of Paganini's concerts said that he, himself, had actually seen the devil standing at Paganini's elbow, helping him to play.

The first-class violin teacher of to-day is the heir to the knowledge built up in cart instead of taking the limited express two hundred years by thousands of violin or an aëroplane. players all over the world. This knowledge has been passed by personal contact teacher. They yet have a passionate desire a torch from that of another. Such knowledge can be imparted by books to only a slight degree.

A Teacher Necessary

All violin authorities unite in the opinion that complete mastery of the violin in its highest degree, without a teacher, is an if he limits his ambition to simple melo- actual explanation and are usually written string required to make a scale. This very utter impossibility. Spohr, one of the dies and easy pieces such as folk songs, with the view of their use when studying primitive instrument played with a bow in his Violin School, that the pupil should have a lesson from a good teacher every day, at first at least. The writers of standard studies for the violin such as Kayser, Mazas, Kreutzer, Fiorillo, Rode, Paganini, Sevcik, and many others, all evidently assumed that these studies were to be studied with a teacher, for they failed to write any explanations or in-

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Self Instruction in Violin Playing

is a typical letter of the many we receive. how much can be done without a teacher, or any instrument of fixed pitch. If these the self-learner cannot make much out of A young piano teacher from Texas At the outset it might be remarked that instruments are not available, a tuning them. He should choose one or more Will you kindly advise me if it there is really no such thing as an abso- pipe sounding the notes G-D-A-E can be which have the most explanation accomis possible for anyone who is pretty well lutely self-taught violinist. If a human obtained at any music store for a half panying the music. Dancla's "Conserva advanced in piano to take up the study of being had been raised on a desert island dollar and the strings can be tuned to tory Method" contains a good deal to believe the violin alone (there is no violin teacher and lad never seen or heard a violin, and these. In a short time, if the student has the self-learner, and some of the modern in this place) so that in time she would when old enough to handle one should be a good ear, he can time more accurately works written to help pupils in public be able to play such simple melodies as handed a violin, a bow, and an instructory the car alone, by sounding the strings school violin work would prove of assist tion book, we should hardly expect him to of the violin in chords after having tuned ance, A work of this kind is the "Class

heard much violin playing, yes, and have G-D. asked questions of other violinists. "Show At the outset of the discussion it should me this, and that," they have asked when he frankly stated that it is quite impossible associating with other violinists. They the violin student going alone: books about for anyone, no matter how talented, to may not have had lessons in the sense of going to a teacher at a certain hour once to other violin players. Everyone has op-planation, the various problems connected artistic violinist, competent to cope with or twice a week, but they have watched and listened to other violin players and concerts, at the theatre, at dances, often very clear manner. It is a good idea for have asked many questions. Instruction at the movies, and at all sorts of enter the student without a teacher to get really good teacher. Some of the world's is instruction, whether it is obtained directly from a teacher at certain periodical lesson hours, or from keeping eyes and

that they "never had a lesson in their life;" but they have listened to each other that way. Also such a student should patriotic airs, hymns and familiar songs. play by the hour, and have thus picked up not hesitate to ask questions of other The scales, also, should be a constant many of the tricks of the trade by listen-students and violinists. Such questions study. ing and watching each other,

out paying for the instruction of a professional violin teacher are divided into who cannot afford the necessary instruc- advantage to take one or two lessons or there is no teacher to be found; second, those who cannot afford to pay for instruction; third, those who try to learn with-"being shown;" just as many people de-

Take Three Lessons a Week if Possible

Any one who wishes to learn to play the violin in an artistic manner, and can afford it, should take two or three lessons a week from the best teacher obtainable. Trying to do without a teacher is a shocking waste of time, and one gets nowhere. It is like crossing the continent in an ox-

But some cannot afford or secure a from one to another, as one would light to learn the violin, and take much pleasure in trying to work out the problem unaided, To such, if they are talented and ingenious, I will say that a certain limited amount I will say that a certain limited amount on the state of others. Such a student cannot expect much hymns and little dance pieces, as is the under a teacher, the student should get served for centuries for the training of the case with our correspondent, he will likely

meet with more success, lacking in musical talent and natural apvery little music. Among such works pianoforte. The modern violin, however, titude for violin playing that they cannot might be mentioned "The Violin and How is only about three centuries old. learn the violin even passably well under instruction of the best teachers; while others take to it as naturally as a duck

will be tuning the violin. At first he can of others. Most of these works can be Whiteman,

But to return to self-tuition. Let us see tune to the G-D-A-E of a piano, organ, signed to be used under instruction, and

ears open when other violinists are around. bowing, the position of arms and fingers, another. We often hear country fiddlers boast and the various movements employed in For pieces, he should take little melo will usually be answered with pleasure, Even although he cannot afford regular only too glad to assist a brother student out a teacher would find it an immense

> try, there is frequently very little violin when anything puzzles him he should jo playing to be heard; but even under such it down, so as to ask the teacher about circumstances the learner frequently has it when he takes his lesson. This is an an opportunity to hear traveling violinists excellent idea, tlso, for the violin student or to visit the nearest town where violin who is under regular instruction. playing can be heard at various entertainments.

> When listening to a symphony orchestra the student should sit at the left (fac- Many violin students seem inclined to at this side, and bow outward toward the fer the more euphonious title "violin."

Attend Rehearsals

The self-learner should lose no oppor- daddy in the monochord. Take an oblong

In addition to instruction books, which creased as desired. Under the wire mark in the way of artistic violin playing; but usually contain only a limited amount of the necessary divisions of the parts of the one or more of the many excellent works voice and the tuning of the organ. Its which are available, which contain mostly gradual development through various Much depends on talent. Some are so explanation of the art of violin playing and forms led to the violin, and later to the to Master It;" "Violin Teaching and to Master II; "voum reaching and Violin Study," by Eugene Gruenberg: "Considered musically, the ideal orches "Technics of Violin Playing," by Courtra is one which will contain a quartet of training the contain a quartet of training the containing raxing or voom raying, ny cour-voisier; "Modern Violin Technic," by Frank Thistleton; "The Violinit's Lexi-con," by George Lebusain, and a manufacture, this will permit a four part harmony, "Paul

bought for the price of a single lesson from a good teacher; and yet it would take a teacher \$500 worth of time to teach the pupil what is contained in any one of these works. I would advise the student trying to learn with or without a teacher, to buy all these books and to make a constant study of them. Some of these works have illustrations showing how to hold the violin, position of arms, fingers and so forth, and minute directions about the various bowings and about every department of violin playing.

Books That Help Most regular instruction books are de-

the A of the violin to the piano, tuning Method for the Violin," by Albert waste time) in advising me and suggesting All these "self-taught" violinists of fork or pitch pipe. The chord A-E should Mitchell, Mus. Doc.; "The Easiest Elewhom we hear so much, have seen and be first sounded in tuning, then D-A, then mentary Studies for the Violin, Op. 38 by Wohlfahrt, has not much accompanying explanation to the exercises, but is ye There are two great sources of help to good for the beginner. The Hermann "Violin School, Vol. 1," is also an excelviolin playing, and watching and listening lent work, and while there is little exportunities of hearing violin playing at with violin playing are presented in a tainments. On such occasions the student several instruction books, since what is who is trying to learn by himself should not clear to him in one, may be more watch the violinist carefully, noting his easily comprehended from the study of

playing. Many ideas can be picked up in dies with which he is familiar, such as

for any violinist worthy of the name is instruction, the pupil trying to learn with casionally. In preparation for these les-In small country towns or in the coun- sons he should keep a note-book, and

Violin or Fiddle?

ing the stage) as the first violinists sit look down upon the term "fiddle" and preaudience, giving the part of the audience a matter of antiquity, the name fiddle is on the left a good chance to watch their doubtless very much older than that of motions. The student should sit well down violin. Indeed a lute-shaped instrument toward the front to get a good view of the called the fidicula was known even before the Christian era.

The violin really finds its great-grandtunity to attend any rehearsals where there box, put a peg in one end, attach a wire to is violin playing, as on such occasions he the pcg, let the wire pass around two triwould have a chance of watching and hear- angular nuts in the top of the box, and ing the violinists at close range, and there attach the other end to a screw, or (as in

Violins, Violinists and Violin Tone

By Robert Alton

stantly under discussion in violin circles and more good tone than a loud fiddle is a good scarcely ever satisfactorily settled, is one fiddle. There is something more to be said which admits of variously correct solutions, about the matter than this. Our greatest solutions which are, in fact, often either violinists do not produce fine tone by "laving altogether erroneous, or only partial answers on" until the stick is playing the fiddle and to the problem. The violinist has his own not the hair. Modulation and tone color opinion, the maker frequently quite another, are obtained by very different means from whilst the violin itself often settles the mat- that. ter in no uncertain manner. To try to recon- It is not to be supposed that fine technique cile these three points of view is the object is necessarily fine violin playing. Techof the present article.

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Volume and Good Tone Different

occurrence to meet with the fiddle which is found there. At least in this latter case, the both sweet and powerful. "Carrying management who engage him know the difpower"-two words which have been grossly ference between his art and the art (if it abused-does not mean loudness, either. A may be so dignified) of the trickster, and fiddle which is "noisy" under the ear will usually increase the price of admission. He often fail to be heard at all in a large con- is really used as an advertisement. For the cert room, whilst the "singing" fiddle will way to fine violin playing is a straight and swell and travel, and fill the whole place with musical sounds. But there is more in the question than this. The fiddle will not Aspiration and outlook on life generally "play well" at all unless it is in thorough play an important part in the production of order and correctly adjusted, and this matter good tone. In fact, does not aspiration and from a finely adjusted fiddle.

Employ a Reliable Craftsman

the owner that his fiddle is as perfect as pos- mediately, and is not thrown off the track sible, it must not be supposed that the matter by paper labels. Unfortunately, at our presends here. In fact, it is only just beginning. ent stage of progress, there are so few of The fiddle, no matter how good, will not play his kind. itself, and good tone may not be produced from any fiddle without the aid of the player. And this brings us to a vexed questral violinists (some of them) give one the some suffering and much hard work. The lin virtuosi in the world. So we cannot sit (London).

THE vexed question of tone value, con- down and say power is good tone. It is no

mique is one thing, tone value is quite another. We have numerous examples of technique on the music-hall platforms to-Good tone does not by any means include day, but the producer of fine tone who is loudness or volume. In fact, it is a very rare also the possessor of fine technique is seldom narrow one, and long withal.

of adjustment is one of the rocks upon which outlook generally mould character? How the violinist is frequently wrecked. Violins is the would-be executant of the classical are frequently in the market through no masters to reproduce or render their works fault of their own, but simply because the orrectly unless he is of the calibre of underadjustment is faulty and the owners do not standing by which these masters produced know it. This is undoubtedly a fact, and their works? Understanding and symmany violins have passed through the pathy, gained by long continued striving and writer's hands, given up in despair by their much deep thought, are as necessary for the owners, who were often astonished at the production of fine violin playing as it was improvement in tone effected by reasonable necessary for the work of fine painting, fine and sensible adjustment. Now, no violinist sculpture, and fine art generally. It must can obtain maximum of quality from the be in the artist before it is in his work. We minimum of adjustment. Provided he be often hear the remark passed: "He is a fine sufficiently clever he will make a mediocre player; he practices eight hours a day." violin to sound well, but that is a different This is arrant nonsense. A man might practhing altogether from obtaining fine tone tice twelve hours a day for years and be nothing more but a trickster at the end, Practice will not carry him very far; sympathy, understanding, and a love of the right First of all, then, we must have a satis- and detestation of the wrong, plus practice, factory instrument, one which is adjusted to will carry him almost all the way. And that its maximum of tone quality. This is a is all he may hope for in this world of limimatter for the skilled maker, and there are tations. John Ruskin pointed this out in no few violinists who are fitted, either by train- uncertain fashion in regard to the art of ing or inclination, to undertake the tedious painting, and his remarks apply with equal and exacting work of adjusting a delicate force to the violin and to violin playing. and sensitive instrument. Take the fiddle to And it is to be noted in this connection that a reliable craftsman and leave it to him. One when the violinist has traveled on this road word is necessary here. Don't trust a val- for a time, it will be a difficult matter indeed uable violin to a tinker in musical instru- to deceive him with a labelled fiddle, no matments. The cost of skilled workmanship ter whose name is on the label; for he has may be excessive when viewed in compari- created for himself a standard of tone, son with the charge of the unskilled or semi- faulty it may be, but immeasurably superior skilled individual, but it will be found (gen- to the ordinary standard of criticism, and erally at some expense and annovance) that this standard of tone is a sure protection for the skilled work is the cheapest in the end, him against inferior fiddles. He is not to be and after all, the "laborer is worthy of his hypnotized by any name, nor yet by build, model, outline, age, or any other shibboleth But, when it is satisfactorily established to -he knows good tone and recognizes it im-

The Work

tion indeed. What is good tone? Orches- and modelled by observation, experience, impression that good tone is power and way is hard, but the result is worth the plenty of it. And they demand heavy struggle. He at least has the satisfaction, at bows, with plenty of wood in them, and the end, of knowing that, if he has not these bows are often enough used like scaled the walls, he has at least succeeded weavers' beams. Yet Francis Tourte built in rearing the storming ladders, which, maylight bows-the last word in grace and ele- hap, may somewhere and at some time engance-and these bows were, and are, good ahle him to see the prospect on the other enough and heavy enough for the finest vio- side.-From the Musical News and Herald

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Make Chamber Music Interesting

By Dr. Perry Dickie

Chamber music, in the minds of the very limited combinations of instruments, average person, and it would seem as well There are many other forms of chamber in the case of some musicians, consists of music containing instruments not included only string quartettes, alone or with piano, in the above. For instance, the woodor else trios consisting of piano, violin wind-the glory of the modern orchestraand 'cello. At the present time these sev- consisting of flute, oboe, clarinet and baseral combinations, figuratively speaking, soon. Then of the brass there is the suare crammed down the throats of the musi- perb (French) horn. All these in various cal public.

composition and the artistic excellence of listen to and have the advantage of pos-the many organizations playing them and sessing an individuality that is not found thus keeping green the memory of the in the strings, as delightful as they are. composers of this music, also the worth For some unaccountable, if any at all, of these works for the purpose of study reason these forms of chamber music are and practice for the players on string in- seldom given an opportunity to be heard, struments. In fact, we have spent many notwithstanding that there are many suhours in playing 'cello parts in these com- perb players on wood-wind and horn in positions and regard such time most our large cities. profitably employed.

However, in the Gilbert and Sullivan's musicians to the string combinations. "Patience" one of the characters gives a Music for these chamber ensembles has dissertation on the subject of a continuous been in existence from the times of the old diet of candy, which he tells us after a time masters, all of whom have had some hand becomes monotonous

ing to string quartettes (and trios) with seemingly possessed a higher musical apno change should be any exception to the preciation than we of the present, who

We wonder how many are aware that known notwithstanding our much vaunted the term chamber music has a much wider claims to an ultra-musical understanding scope and significance than the above and intelligence.

combinations, either with or without piano, We grant the value of these forms of organ or strings, are most entrancing to

This form of music is preferred by many

in its making, which they played in their We fail to see why the continual listen- time, and which was enjoyed by those who permit these beautiful works to remain un-

Importance of a Good Violin and Bow at the Start

By C. F. Nagro

STUDENTS of piano and various other in-struments are, as a rule, favored in having afraid to move them in order to tune the a better grade of instrument than violin-violin, consequently does his practicing on ists are at the start. Parents do not think a violin out of tune, which is of no benefit anything of spending several hundred musically. Madame Galli-Curci says that dollars for a piano or close to one hundred to be a singer one must have the singer's for a band instrument; but when it comes throat. Violin students must have a good to a violin they usually select the cheap grade. They do not know that the begin-The bow should be a good one, too; no ner as well as the advanced student must use in trying to get a good tone from a have good tools in order to do good work violin, with a poor bow. It should be Suppose name instrument co. 200 and achieve good results. The art of violin examined very carefully to see that it is 200 objections above. 200 objections point when students are given better violins when tightened. The hair must also be of some times sections are given never visuous when unmerse. In nair must also be of and hows to practice with. But aside to the practice of the made; that is, the bridge and sound post and fitness of the violin (also correct size are not set right. The neck does not have required by the student), the advice of a

the proper setting; and the pegs are not competent violin teacher should be secured properly fitted to the violin. The beginner, before buying the instrument.

The Steel E String

By Robert Girvan

from steel E strings may be of interest. desired effect. Now I have a piece of com-Some years ago, when buying a bridge I mon tin, about an eighth of an inch broad. noticed a mark along the edge; and on noticed a mark around two made cut in diamond shape. together. This gave me an idea, so I had a friend strip the top of a bridge and glue over the bridge on each side, no more than on a piece of ebony, so that the strings a quarter of an inch long. The effect is changing the bridge for a longer period. string cutting into the bridge, but it also I notice now that many bridges are com- takes the steely, metallic ring away; and monly sold with a little piece of ebony in- it does not mute the tone, as when the laid in the bridge, only where the E string string lies directly on the wood. It gives

But the steel E string did not sound guish it from the tone of a gut string. Politikes of Eary Band and Oncorne house well enough to me, so I did some experimenting. First, I tried very fine brass, then center of the tin protector keeps the string soft and hard steel, on top of the bridge, firmly in position.

Well enough to me, so I did some experimenting. First, I tried very fine brass, then center of the tin protector keeps the string soft and hard steel, on top of the bridge, firmly in position. well enough to me, so I did some experi
l ought to add that a tiny groove in the

My experience in getting a good tone under the string, and still I did not get the

would not cut into the wood. This saved surprising. Not only does it prevent the rests, thus preventing the steel E cutting a perfectly clear tone, and when playing into it, as ebony is an extremely hard wood, it would be hard for any one to distin-

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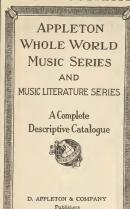
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(Continued from page 367)

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hile also advertisements in French were in-

Leopold Stokowski was recently nominated by the Prince of Wales, a Fellow of the Royal College of Music of London. Dr. Stokowski is a native of the British metropolis and is a graduate of Oxford as well as of the Royal College of Music.

John Philip Sousa and Victor Her-John Philip Sousa and Victor Her-bert were among the members of a commit-tee from the Society of American country power before the Senate Patents Committee at Washington, to protest against the Dil Bill, which would allow the broadcasting of copyrighted compositions without payment of royalties.

Fritz Reiner and Willem Van Hoogstraten will share the honors of con-ducting the seventh summer season at the Lewisohn Stadium of New York. The entire personnel of the Philharmonic Orchestra has

The La Senla Orchestra, under the di-The La Scala Orchestra, under the di-rection of Picira Misseagai, the famous com-poser of "Cavalleria Rusticum" and other series of performances in Vienna, The pro-grams will be given in the Arena, which ac-commodated eighty thousand people and has been remodeled into an open-air theater with twenty-five thousand seads.

and composer, died at his apartment in Carnegle Hall, New York, April 6. His "Messe Solenelle" was performed at 8t. Peter's, Rome by bytation of Pope Leo XIII. Among the pupils who have won distinction are Marguerite Sylva and Edward Johnson.

Harriet Danks, withow of H. P. Danks, composer of the missle in Eleon E. Recfords of Gold." diel in poverty in a Brookly rooming-house, on March 19. Contrary to the localities own breat of the song, the composer of the song the composer position, and he died alone in Philadelphia in 1963.

A National Conservatory of Music, A National Conservatory of Music, provided in a bill introduced by Senator Peterber, Is in the hands of the Senate Competency, Is a constant of the Senate Competency and the Senate Competency of the Senate Competency of the Senate Competency before the columities, to speak in parallel before the columities, to speak in parallel senate Congress, which would create a commission to investigate and report within two years as to the feasibility of establishing a National Conservatory of Alusic.

A Harp 3.700 Years Old, one of the oldest of these instruments known to be in existence, has been discovered near the Enphrates and shipped to the Louvre of Paris where it will be on exhibition.

T. Leslie Carpenter, organist and choirmaster of Trinity Episcopal Church of Wilmington, Delaware, has finished his thirty-eighth year in that position, in recognition of which service the church has planned to send thin for a summer vacation in Europe.

Bulietin of the Presser Home For Retired

Bulietin of the Presser Home For Retired Music Teachers.

At the regular meeting of the Home Secial Clark the regular meeting of the Index Con-lines selos and two voted quarters, by men-bers of the Home Family, were a pleasing on Two Edithona—Columbia, 1834, and Pra-uman, 1853, by John C. Tranbounc, noted ex-many the Conference of the Columbia Formation of the Columbia Columbia Columbia Columbia and formerly head of The City Water Bureau. With absolute knowledge-graphically the rise and progress of the great rullroad Hudustry, holding his andience Proceedings of the Second of Attention.

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For some months preceding this, there have been appearing under these "Pub-lisher's Notes," Advance of Publication announcements of the works named below. In order to give music buyers an opportunity to become acquainted with these new works, orders were taken in advance of publication at specially low prices, These low prices are now withdrawn and delivery of copies made to those who ordered in advance of publication. Teachers interested in examining copies of these publications may secure them in accordance with our usual liberal examination

The works being withdrawn are:

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etc.); then some are humorous and there A Standard Brush for are some dialect numbers. All within the Our Premium Workers proper range for young voices. Price,

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Pop! Goes the Wease!
Pussy Cat, Pussy Cat
Quaker's Wife Sat
Down to Bake, The
Ride a Cock-Horse to
Banbury Cross
Scarecrow, The
See-Saw, Margery Daw
Simple Simon

Simple Simon Sing a Song of Six-

Six Little Snails Taffy Was a Welshman There Was a Crooked

there Was a Man of there Was an Old there Was an Old Won Think? There Was an Old Woman Tossed Up in a Basket Three Blildren Sliding There Kalling There Blildren Sliding To Market, to Market Tom, Tom, the Piper's Son

When the Snow is On

the Ground Where is My Little Dog

Will You Walk a Little

Musical Games

Come, Take a Little Partner Cnekoo Song Dollie's Dance

Farmer, The Farmer In the Dell, The

Girls and Boys Come

Girls and Boys Come
Out to Play
Golden Bout Song
Golden Bout Song
Golden Bout Song
Fill Give to You a
Paper of Pins
Itiskit, Itasket
Jennie Jones
King of France, The
Lany Mary
Little Sallor Song
Little Sallie Waters
Lnoby Loo
Lomdon Bridge

Faster? Yankee Doodle

Was a Man in

Pat-a-Cake Pease Porridge Hot Polly, Put the Kettle

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Babes in the Wood Baby Bunting Baby Bye, Here's a Fly

Bed-time Chinese Lullaby Cradle Hvun Cradle Song (Brahvas) Cradle Song (Brahvas) Cradle Song (W-ber) Dance a Baby Diddy Dolo, Baby Diddy French Lullaby Go to Sleep, Lena Darlines

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A, B, C, Tumble
down D
A Was and Archer
Bua, Ban, Black Sheep
Billy Boy
Bolhy Shafto
Cherries Ripe
Christians Day in the
Morridus
City Rat and the CounCity Rat and the CounCurly Locks
Dauce,
Thumbkin,
Dauce

Dickory, Dickory, Dock Ding, Dong Bell Pairy Ship Feast of Lanterns

Fiddle-dee-dee Four and Twenty Tail-

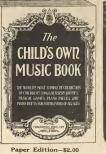
Jonsey, Goosey, Gander Jark! Hark! the Dogs Do Bark Hey Diddle, Diddle Hot Cross Bans

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If All the World Were Paper In the Spring Jack and Jill Jack Spratt Johnny Had a Little Dog July Tester King Arthur Kitty White Lavender's Blue

Lavender's Blue
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Little Bo-Peep
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Little Man and Maid,
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Sick We'll All Go A-Singing When I Was a Lady

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Marching Through
Georgia
My Country 'Tis of

Thee
Old Folks at Home
Old Oaken Bucket, The
Our Flag is There
Red, White and Blue,
The

Sing a Song at Twi-

Star Spangled Banner, The

Sweet Dreamland Faces What is Home Without

Woodman, Spare That

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Come, Lasses and Lads Dance of the Fairies

Evening Song Fairy Ring, The Follow Me, Full of

Mix a Pancake Mowing the Hay Mud Pies

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Over Field and Meadow Over the Summer Sca

Tree Yankee Doodle

Action Song Bout Song

Rowing Sailing See-Saw Shoemaker, The Sing, Gaily Sing Snow Man, The Song of the Bells Thauksgiving Day There is Joy in Ev'ry

Day ty, Try Again

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Sunset Song
To My Little Flower
Tree, The

Twinkle, Twinkle, Lit-tle Star Welcome, Sweet

Springtine
Which Way Does the
Wind Blow?
Wild Rose, The

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Songs

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offers
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Over the Stars There
is Rest
Palms, The

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Fuir. The (Gurlitt)
Faust (Petite Fantasie)
(Krug)
Fragrant Violet
(Spindler)
Funeral March

Fun in the Country

Game of Forfeits

Ocsten) Sleep, Dolly, Slee

Little Robin Red-breast

Little Robin Red-breast Losy Time Ago Last Chicken, The My Little Dog Old Mother Tand Pretty Little Deer Puff! Robin! Robin! Sheep and the Bov. The Sluging in the Rain Sparrow in the Tree, The

Girls' Songs

Daddy Dolly and Her Mamms Good-Night and Good Morning Holidays

Jenijai
Lady Moon
Little Fib, The
Little Fishermalden,
The
Little Girl, Where
Have You Been?
Little Girl's Good-night
Lost Doll, The
Maggie's Pet
My Dolly
O Been, What Can the
Ferry Sarah Jane's Tea
Parry Tear

Party
Watering the Roses
Where Are You Going,
My Pretty Maid?

Boys' Songs

Admiral Jack and Gen-eral Tom Balloon, The Boy and the Cuekoo,

Grumbling Joe Humming Top, The In the Tea-Room

Jack Jolly Miller, The Little Drummer, The Little Drummer, The Little Tin Soldier, The Merry Sweiss Boy, The My Ship and I Conting, The Pedhar's Caravan, The Sailboat, The Stitler Huth Soldier Song and Maizie

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Gavorte (1131m) (Kleinmichel
Hunting Song(Gurlit)
Huntsman's Chorus
Idyl (Reinecke)
In May (Bekr)
In Rank and File Jesus, Lover of My Soul Nearer, My God to Thee Now I Lay Me Down

To Begin With (W.In Trumpeter , Screnali In Rank and Lauge In the Springtime (Ocster Italian Song (Tschaikowsky) (Tschaikowsky)
Johy Huntsman
(Merkel)
Landietto (Mozart)
Last Rose of Summer
Little Chatterbox
(Reinceke) Waltz On 10 Little Ferryman (Lange)
Little Playmates (Chwatal) Weber's Last When the Ra

Little Romp Wild Horseman, The Lucia di Lammerr (Melody) At the Forge (Liebar)

Birthday Song (Gurlitt (Backmann Dance of the Toys Dilloont Punil Moment Muser (Motort)
Moment Muser (Schubert)
Morning Prayer
(Streabbog)
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New Toy, The
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(Batton)
"Norma" March
(Batton)
Panies March
Princess (Kulfus) Dolly's Lullahy Dolly's Lullahy
(Diabelh
Fairy Waltz (Lichner,
Greeting (Behr)
Happy Hours
(Diabelli)

Humpty Dimpty (Krug Hurrying to School
Gurlitt,
Hymn of Praise
(Gurlitt)
Inmortelle (Spisdler)
Melody (Diabelli)
Morning Prayer
(Garlitt)
Morning Second Petite Carnival Morning Serenade Morning Song

Morning Walk, The Ocean's Polka (Ocean's Rondino (Diabrili) Rosie's Party (ll'ohifakri) Saltarelle (Behr) Soldier's Ride (Behr) Song of the Mermald (Oberon) (ll'oher) Turkish Marth (Bekr) Wanderer, The (Kohlee Gathering Nosegays
(Reinecke)
(Reinecke)
(Reinecke)
(Reinecke)
(Reinecke)
(Reinecke)
(Soldlers' March
(Schumann)

Walcome Warch (Ann)

Junior Etude Contests

Spelling

book

Beg

THE JUNIOR ETUDE Contests will be discontinued during the summer months. The results of the April contest will appear in the October issue, and as the closing Grave-slow and serious. date of the contests has been put forward from the tenth to the fifteenth of the month, the results will henceforth appear the third month after the contest instead of the second month.

CONDUCTED BY ELIZABETH A GEST

Yewell's Discovery

knew that the beginning is where the best mind, all at once. First, there is the name

By Olga C. Moore

By Gertrude Greenhalgh Walker ROBERT was taking his music lesson and WHEN Mrs. Winnit decided that her son what I have found out! When I play came to a measure that his teacher said Yewell should study music, she engaged only one note, there are ten different had "enharmonic" notes in it. a good conscientious piano teacher. She thoughts that have to go through my

Spelling Music

"What's that?" asked Robert. "You do not know what enharmonic instruction is the most necessary. It is of the staff, if it's treble or bass; means? Well, get out your dictiouary easier to learn a thing right the first time second, the name of the note on the staff;

right away," said his teacher.

but still Robert could not see the use of writing notes "enharmonically." "D-flat and C-sharp are just about the same to me," he said.

So Miss Brown smiled and told him to think it over.

the door. It said:

Dear Robert

in too minutes. Read the ETUDE until I get hear. It is a grate magazine. "Miss Brown." Robert was still pondering over the note

when Miss Brown came in, and he smiled and said, using his usual slang, "That is about his work. to be enharmonic spelling, isn't it?"

more than in English."

would be mis-spelling."

"Of course," said Miss Brown again," critically. you should say D-flat, F, A-flat, for that

particular chord." "Well, I never thought of that before," said Robert.

0 9

his playing.

you suppose the people who first started our ambitious little friend it sounded like, music ever thought of all this. Just look "You'll win it."

and keep it than it is to learn it wrong third, which octave it is in, on the piano; So he looked it up, and Miss Brown and have to undo it later on. There are fourth, if it is a sharp, flat or natural; it to yourself; you owe it to your parents; added some explanation to make it clearer; so many bad habits into which we can fall; fifth, if it is a white or black key; sixth, you owe it to your audience; and you even and a good teacher will always be on the if it is a short note or if I hold it; seventh, owe it to the composer whose music you lookout to correct these and suggest a what value the note has; eighth, on which play. what kind of a touch to use, with finger casy it is to pay that debt? Just play well! At the time of our story, Yewell Winnit or wrist! Oh, Boy! to remember all realized, too. that he had to work hard, play fast.' No wonder she keeps stopping to get everything just right. So he read me because I do something wrong. I his notes correctly, tried to use the fin- never thought about having so much "Please weight four me. I will bee inn gering as it was marked and counted out knowledge going through my mind, for loud to be sure that he held each note its just one tiny note. I'll surely try harder full value. He counted out all the rests, to play slowly and think before I strike which was exactly as he should do, and the key. he watched for the beginning and ending Mrs Winnit smiled knowingly, and said, of slurs, to keep all the little phrases sepa- "Yes, Son, you have made a wonderful

rated. In fact, he was quite particular discovery; and now you know why it takes so long to learn music. There are some note, but I get you. It is supposed One day he practiced his hour, as usual, so many little things to watch. You realand then for a long time there was si- ize, too, that slow playing is very neces-"Of course," said Miss Brown, "the eye lence. His mother, failing to hear the sary, to give you time to think. In that as well as the ear must be satisfied, you piano any longer, began to wonder. She way you form correct habits. Those chil-ec. You must not mis-spell in music any stepped into the room and found Yewell dren who play fast eaunot see and think sitting on a low chair in front of the accurately; therefore their music sounds "I see," said Robert, "and I suppose if piano, with the bench for a table. He slip-shod and of course is not music but said a chord was D-flat, F, G-sharp, I had pencil and paper in front of him and noise. There is no reason at all why was examining a piece of music very little people's music cannot sound just as musical as older folk's, if they will only "What is the matter, Son?" asked Mrs. try to learn to do the little things well. Winnit. "Have you come to a hard prob- With good training, from little on, their lem in your work that you must solve it music when they are grown, will sound so sure and good that every one will

"Oh, Mother!" exclaimed the boy ex- enjoy listening to them." citedly, "I didn't know till just now what The boys out doors were calling, a big thing music really is. How do "Yewell Winnit, Yewell Winnit!" but to

List of Musical Terms (No. 6)

gance.

Grazia-gracefully.

composition.

COPY these terms in your note book. Gusto or con gusto-with taste and ele-Most of them are Italian, and are fre-

quently found in music. Giusto-in strict time. Glissando-a rapid scale effect produced

by sliding the finger over the keys. Grace-notes-a rapid embellishment of Istesso-the same; as, Istesso Tempo, in one or more notes preceding the prin-

cipal note.

the same time. Interval-the difference in pitch between two tones.

DO NOT FORGET THAT THERE WILL BE NO "CONTESTS" DURING THE SUMMER. BE SURE TO NOTICE THE ANNOUNCEMENTS REGARD-ING THEM! TRY TO DO SOME EXTRA PRACTICING INSTEAD!

Impromptu-a spontaneous composition.

Interlude-a passage coming between more

important movements or sections of a



Tune

Are you going to play at your teacher's Junior Recital this year? If you are not, it is surely because you did not do good work in your music; and you will always regret the lost opportunity.

But if you did good work and are going to play, you must do your very best and play better than you ever have done before. You owe it to your teacher; you owe

better way. But the pupil must follow count it comes; ninth, if that count re- Did you ever consider what a great big his teacher's advice and thereby improve ceives an accent or not; tenth, and then debt that is, and at the same time how And do have nice concert manners, too. had taken lessons for almost a year. He that at one glance! Now I know why Walk slowly and gracefully to the piano On his next lesson day, when he arrived was an ambitious boy and hoped some day Mrs. M. always says, You must play when your turn comes. After seating at the studio he found a note pinned to to be the leader of an orchestra. He slowly. You cannot play accurately and silently to see if your chair is just the right height, and if not, adjust it. Then

> time to collect your thoughts. And do not forget to bow. Even the very littlest girl should bow (boys, too). It is very rude to run away from the piano without acknowledging the applause of your friends, and of course you would not want to be rude!



Even the very littlest girl should bow.

I made a resolution once To know my lessons well; And that I've kept it ever since My teacher's glad to tell,

Foreign Contest

THE closing date of the foreign contest was too early for the contestants living far away, so this contest will be reopened in the fall. Announcement will be made later, and the contributions already received will be held over. This contest was announced in the March JUNIOR ETUDE.

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IUNIOR ETUDE—Continued

DEAN JUNIOR ETUDE:

One rainy day, as was playing ulferent
one rainy day, as was playing ulferent
epocated them several times and added more
notes and chocks. After a time I discovered
it "Rainy Juny," as it was raining. I am
raking Tur seen any betters from any of my
little friends.

Manox Carras (Age 11),
Manox Carras (Age 11),
Town.

DEAR JUNIOR ETUDE:
It seems to me that many teachers try wrong methods with young pupils. They tell them all about lines and spaces and black and white keys and get them all mixed up, and the teacher is not satisfied with the re-

and the teseher is not satisfied with the re
II I were starting a pupil. I thin I would
and about your duties. Yet few people even
we'l and I am surve the pupil would say
not pour want to play a new game with
and about your duties. Yet few people even
we'l and I am surve the pupil would say
note themselves which going the themselves which
would eall this game the "Perget-me
to
teams." We would eall this game the "Perget-me
to
teams of the lines on the treble eleft, and uneven ground. Not only do your feet
tell commands we would eall P. A. C. E.

I have a prefer triythm except when going over
names of the lines on the treble eleft, and uneven ground. Not only do your feet
the tell commands we would eall P. A. C. E.

I have a prefer triythm except when going over
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From your friend, RUTH SECRIST (Age 14), N. Y.

Das Juxion Bruss.

Das Juxion Bruss.

All the pushes before and sent in a pushe answer, but my letter was not printed and I did not receive any prize for my more present and I did not receive any prize for my life and the pushes and the pushes and the pushes and the pushes are the pushes and forty-five miles from the nearest city. Yesterlay was the first time it has rained a drought of the pushes and forty-five miles from the nearest city. Yesterlay was the first time it has rained a drought. I have never seen any letters from my

E. From your friend, RACHEL DELHAUTE (Age 12), Nebraska.



Etnde Portrait Series

?? Question Box??

DEAR JUNIOR ETUDE:
Is Rachmaninoff's Prelude in C sharp minor
Is Rachmaninoff's Prelude in C sharp minor

18 Rachmaninors Prelude in C sharp minor correctly named the "Bellis of Moscow," and If so, is there a story connected with 11? Ans. Rachmaninof called this composition shaply "Prelude" (in C sharp minor). As the contract of the contract

Rhythm in Walking

Did you ever notice yourself walk? you walk many miles a day, going to and from school and about your school building and your own home, going up stairs and down,

you any idea which arm is forward when the left foot is forward? Get up and walk DEAR JUNIOR ETCHNI:

I have been an interested reader of TRICE
I have been many better the previous of the going up hill and an occlerando is the going down hill, but all in good right of the proved since I have been studying from TRICE I have been studying the department of the deviate Trice about scales. It said in the deviate Trice about scales and had always we have the prevent of the deviate Trice about scales and had always the trice of the TRICE I have the trice that the deviate Trice about scales and had always the trice of the TRICE I have the trice that the t around and investigate. Try to feel the

Days Juyebs Errum: Inproved an article in the Juyebs Errum: In proved a leaf in the Juyebs about seales. It said that seeles were not hard to learn it one of the leaf in the Juyebs and the leaf in the Juyebs and the Juyebs and it I harde seeles and had always or fire flus. After reading the article 1 decided I could play the sharps and fluts in 15: and I fell, and now I find them easy. In 15: and I fell, and now I find them easy in the leaf in th

Suppose we could not hear the sound Of music any more! Our ears, where all the sound comes in Might choose to close their door.

But we could hear it mentally By thinking that we hear The notes on paper, through our eyes Sound in our "inner ear."

Half notes. Quarter notes. Rest; Count correctly, Do your Dotted notes, Eighth notes, Practice Carefully

With a

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AN OPEN LETTER

In conformance with the practice approved by the FEDERAL TRADE COMMISSION most of the music publishers of America recently decided henceforth to print on their music the actual retail selling price in preference to a higher list-price from which the buyer of music was expected to receive a discount.

In the opinion of the music dealers, too, this decision means a decided step forward in the mutual interest of public, dealer and publisher.

Though the former trade practice was well understood by the public and functioned reasonably well, occasionally it was abused and in order to remove such abuse, the music publishers took the action referred to above.

The same reasons prompted G. Schirmer, Inc. in the year 1918 to introduce a similar reform. The step was just as sound then as it is now, but apparently the time for it was not yet considered ripe by the business world at large and practical obstacles compelled us reluctantly to recede to the prevailing practice now abolished.

In the future all our music will leave our presses with the price printed on it at which we expect it actually to be sold to the general public. In other words, new stock will be sold to the general public and to teachers of music without a discount; our old stock will be shipped with an indication of the heretofore customary discount.

The revised system of listing prices of music is by no means absolutely new or revolutionary. The now abolished system was really a departure from the more desirable earlier American practice to "pay the printed price," a practice, by the way, which now prevails also in most countries of Europe.

We are confident that the public will immediately endorse this return to the previous American practice.

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Hearing Things

By Helen L. Cramm

LITTLE musician, when school is over and you fly away to the country or the sea shore, and have the long, sweet summer days in which to roam the fields and hills, or to enjoy yourself in the surf and sand with all thoughts of piano practice put aside, this is the time of times to learn to hear things. Our ears are very dull compared to those of the cat, the dog, the rabbit and the deer, and you will find nothing more interesting than trying to sharpen your ears to hear the

music of nature. When Mozart was a little boy he could tell in what key his canary sang; he knew the tone of the wind as it swept over the mountain pines; he could catch the note of the rushing river. Because he was born so very wise, musically, he was called "The little magician." Very few of us can distinguish the fine distinctions of which Mozart's ear was capable; but every one can hear much more than he does by learning to listen with mind and

Before you start on your journey, suppose you begin at home and find the key of the distant whistle you hear every morning! Hum the tonc it makes! Run to the piano and find the key which produces the same tone! Is it C,-or D,or E flat? Be sure you have it right and in the proper octave! When the big clock strikes get its key in the same way When you hear the vacuum cleaner listen to the hum of the motor; mine sounds a perfect E flat, and when I hold it against the table lcg it sings out loud and clear

When you get to the country the first thing you will hear in the morning is the crowing roosters. Maybe the first one to greet the day will be a little Irish bantam who jerks out a short, soprano cock-adoo-dle, possibly as high as c, and he will be answered by a tenor Shanghai who rolls out a lusty cock-a-doo-dle-doo somewhere around c. Listen to the cow bell, the pig squealing for his breakfast the bleating lamb. Out in the field you will hear the bass of the bumblebee, the tenor of the honeybee, the high soprano of the mosquito as he sings around your head. Find in what key they sing and your ears will become sharper and sharper as you train them. You will come to know the key of the robin's morning song, and of the flute played by that sweet musician, the wood thrush

Bye and bye you will hear more than one tone in many things; sometimes several tones which harmonize. Then as you sit by the brook listen for its song as it babbles along over the stones-you can hear it if you keep trying. As you come to hear the various voices of the wind and the waves, you will begin to know that all Nature is full of music, if we are but capable of hearing it.

The Beginner Who Rushes Along

By Larelda Kraus

To correct this habit, say to the pupil, "Imagine that my pencil is taking a walk on this music. Each measure is a block, the notes are children, and we leave four pennies in each block. Here we come to a block with only three pennies; so which do you suppose gets the extra penny? The cleanest one, the white note; and notice that it takes us just as long to walk this block as the one with more children

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Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for musiclovers, teachers and students of to-day 2. Designs may be for two- or three-color

- reproduction Designs must be drawn in proportion to reduce to the standard size of THE
- ETUDE, 101/2 inches wide by 131/2 inches high. 4. The design must not bear wording or
- lettering.
- Avoid the introduction of lyres, panpipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchaetra
- 6. Any contestant may submit as many designs as desired. 7. The ownership of the copyright of the winning design will rest with THE
- 8. All designs submitted must bear upon the back the full name and the address of the artist.

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- 10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our
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How Shall I Address Them?

or singer by her real-to-goodness (usually maiden) name-with exceptions. The and arduous years of toil to build traditions about a name, to drop that in favor of another would mean a loss of identity with their public; and so we still have, and always shall have public personages whose private names have changed-usually through marriage, as is the case with

May we introduce a few to you, giving the names by which we familiarly know them, followed by those used in the intimate home circle?

mate home circle?
Prejession of the transfer of the procession of

"Avec Le Coeur" (With the Heart)

By Geltrude Conte

Ir was in Palermo, Italy, where a violin graduate of that conservatory attended a concert given by Franz Von Vecsey, After the program she went up to him and asked if he would hear her play. Very kindly he gave her an appointment for SUNDAY MORNING, AUG. 17th the next day at Villa Igea where he was staying.

She went and played and Von Vecsey seemed very pleased for he had words of great praise for her and for her teacher. "But," he added, "you must play with your heart." "Avec le coenr," he really said, and laughed out boyishly.

I was very much surprised when I heard of this, for the young artist had lived in Sicily most of her life and like all Sicilians felt very keenly. It seemed to me that such advice might have been taken from and not given to her, However this phrase came repeatedly to my mind. Now, Americans say "Italians are emotional." I wonder if they mean it as a fault! But Vecsey says to a Sicilian, "You are cold, you must play with your heart!"

Some months later I had the opportunity of being coached by Maestro Carignani of Milan's Teatro della Scala, One day as we were working away at "La Boheme" and I was feeling unusually absorbed and exalted, the old gentleman suddenly stopped playing, turned around and shouted into my face, "Fire,

I had not even smelled smoke, but instinctively turned to look at the fire-place which naturally was vacant, it being the month of July.

It took me a moment to understand; and then I was surprised and a little discouraged. "Why, Macstro," I ventured, "I should think you might reproach me for overdoing this morning!"

"No, oh, no!" he answered; "you are so cold you actually give me the chills! Now remember these words!" And I have not forgotten them. "When you feel absolutely ridiculous with expression, then you are just beginning to put a little life in

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Opposite "a" are authems of moderate difficulty, opposite "b" those of a simple type. as it were, a "trade-mark". After long and arrhum seems of a lamber type, and arrhum seems of a lamber type, and arrhum seems of a lamber type.

SUNDAY MORNING, AUG. 3rd ORGAN
Love DreamLisst-Gaul a. The Lord is Our Defense.. Roberts
b. The Lord is My Salvation
Williams

Bow Down Thine Ear.....Williams Templar's MarchFrysinger

SUNDAY EVENING, AUG. 3rd
 ORGAN
 Rvening
 Prelude
 Read

 ANTHEM
 a. The Comforter
 ... Galbraith

 b. How Lovely Are Thy Dwellings
 ... Wolcott

 OFFERTORY
 ... Wolcott
 At Evening Time.......Ashford Grand ChorusBecker

SUNDAY MORNING, AUG. 10th
 ANTHEM
 a. Lord of All Being.
 Shepard

 b. Rejoice Greatly
 Woodward

 OFFERTORY
 Babylon
 Watson

 ORGAN
 Watson

SUNDAY EVENING, AUG. 10th

ANTHEM
a, O Love That Will Not Let OFFERTORY Wolcott
Be Strong Baumgariner
ORGAN

Festival March Mosenthal CanzonettaThomas

Canzonetta
ANTHEM

a. Lift Up Your Heads.....Hopkins
b. O Come Let Us Sing Unto
Raines the LordBaines OFFERTORY

SUNDAY EVENING, AUG. 17th ORGAN
Songs of the Night.....Spinney
ANTHEM

a. Still with Thee, O My God God's Love Is Above the Night

SUNDAY MORNING, AUG. 24th a. O Grant Us Light........Hosmer
b. Be Merciful Unto Me O

SUNDAY EVENING, AUG. 24th ANTHEM
a. Hide Not Thy Face... Meyer
b. The Man of Sorrows... dams
OFFERTORY
He That Keepeth Israel... Widener
ORGAN

SUNDAY MORNING, AUG. 31st

ANTHEM
a. 1 Am Alpha and Omega. Stainer
b. Rock of Ages. Grandy
OFFERTORY
My God, My Father. Ma Dongall Church Festival March......Stults

SUNDAY EVENING, AUG. 31st

OFFERTORY
Abide with Me (Violin Obb.). Goudey
ORGAN March in G.....Smart

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